APR 17 1918

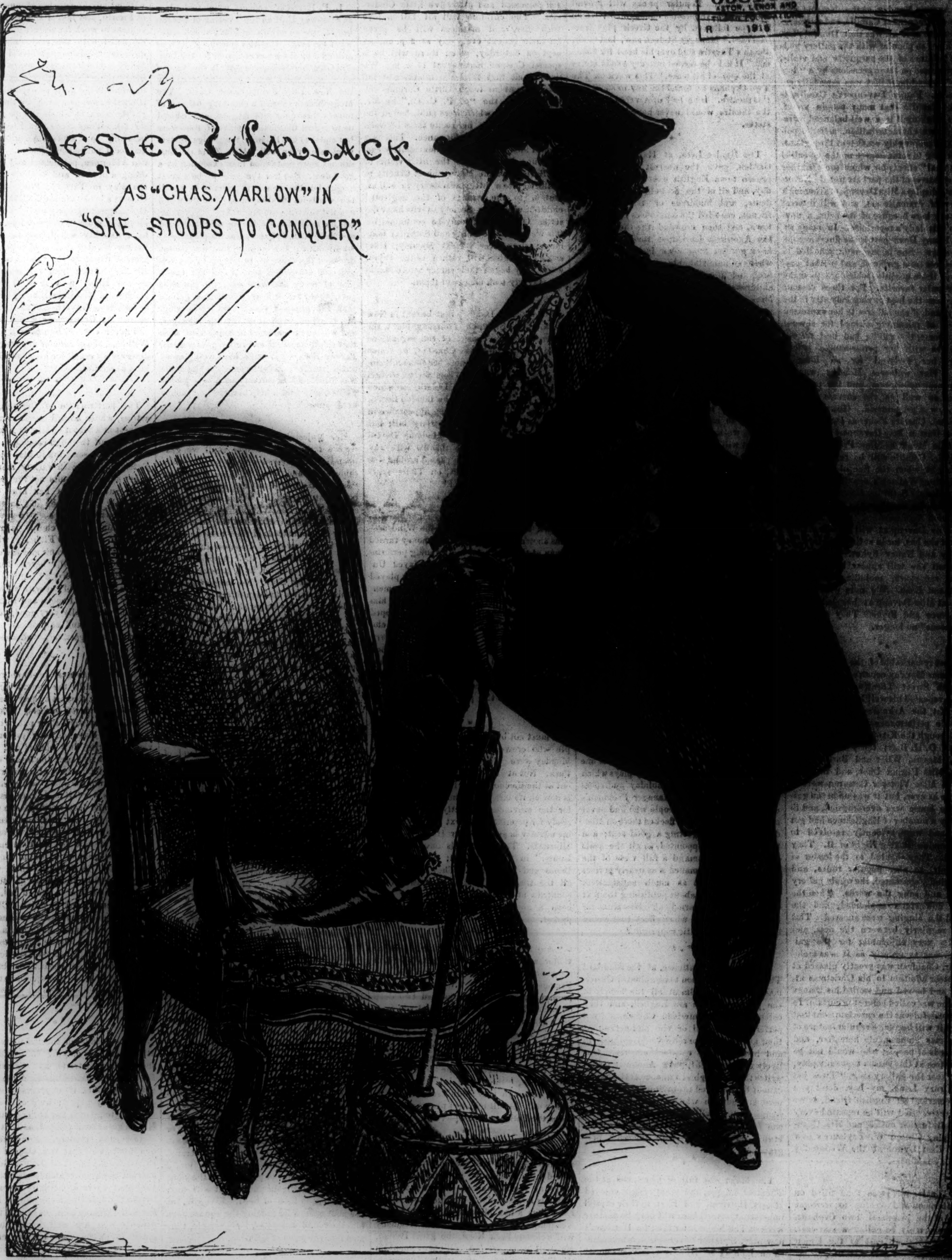
# THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

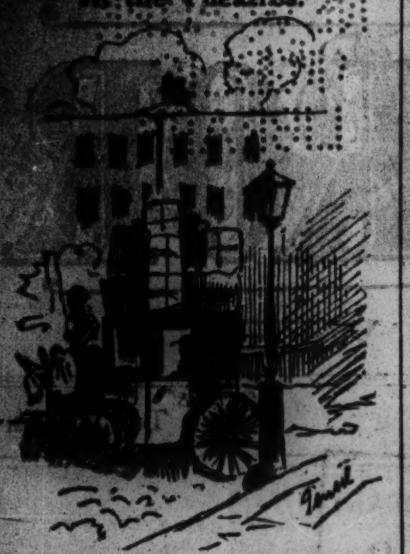
~~New Series~~ { Volume VII. Whole No. 157. | NEW YORK: SATURDAY, DECEMBER 31, 1881. | Price Ten Cents.

698169

THE NEW YORK PUBLIC LIBRARY 698169 ASTOR, LENOX AND TILDEN FOUNDATIONS R 1918



## At the Theatres.



Two large audiences assembled in the Fifth Avenue Monday, at the day and evening performances of Camille, and a remarkable feature of it all was that Dumas' play, though not so popular with the gallery gods as the habitues of the parquette and stalls, was witnessed on these occasions by a "top-heavy" assemblage that was especially enthusiastic. Fanny Davenport's Camille is not the Camille that many people prefer. To our thinking it is a well-balanced, carefully drawn characterization, artistic, polished and thoroughly consistent throughout, but lacking to some degree in the so-called "emotional" effects for which some familiar representatives of the part are noted. Nevertheless it displays Miss Davenport's thorough mastery of dramatic art, and will interest everybody here because of its being a novelty in this lady's repertoire. In many respects Fanny Davenport is the finest actress on our stage. She is magnetic, schooled in her business from girlhood, and withal possessed of those qualities which go to make up a popular favorite. For three seasons she has been the best paying lady star in the country, and, if she adheres to her expressed intention of remaining abroad for several years to come, the public had best refresh themselves with her performances before bidding her farewell for so long a period. Her welcome Monday was of the warmest description, and her personal success, as well as the success of her company, was pronounced. George Clarke as Armand, Charles Fisher as Duval, Harry Hawk as Gaston, May Davenport as Nanine, and Minnie Monk as Mme. Prudence, were all capital. Camille will be repeated until Friday night, when the School for Scandal—anticipating Wallack's opening one night—will be done. Saturday afternoon Camille again, and Saturday night the grand double bill, London Assurance and Oliver Twist, in which Miss Davenport will appear in the parts that she has made entirely her own—Lady Gay and Nancy Sykes. During her engagement she will appear in her entire brilliant repertoire, including Imogene, Rosalind and Leah. We note with gratification that Miss Davenport has shelved forever Divorce and Pique. They are "contemporaneous" no longer.

***

The most remarkable of the performances on Christmas Monday occurred at Haverly's Fourteenth Street Theatre, where F. S. Chanfrau repeated his well known impersonation of Kit, the Arkansas Traveler. The remarkable performance was not upon the stage, although the Kit of Mr. Chanfrau; the Mannel of O. H. Barr; the Fudge and the Major of Messrs. Wills and Barfoot; the Alice of Miss Regina Dace, and the Mrs. Temple of Miss Victoria Cameron were as acceptable as ever, but it was up in the gallery. The house was overcrowded, and in the gallery a number of Englishmen had got together and were evidently resolved to make a London Boxing Night of it. They succeeded. They shouted to the leader of the orchestra to play popular tunes, and when he kindly consented, the whole gallery joined in and sang the words. Then the audience downstairs applauded, and the music and the singing were encored. This occurred regularly between the acts, and was really very enjoyable; for the gallery crowd was as orderly as it was melodious. Mr. Chanfrau was greatly pleased at this volunteer addition to his Christmas attractions, and bowed and smiled his thanks whenever he was called before the curtain. In fact, so successful was the entertainment that we predict it will become a regular feature of our Christmas amusements hereafter, and that hundreds of people, who would not go to the theatres at this season to see any play, will go to hear the gallery sing. "'Twas just like old Drury Lane, my boy, don't you know?" remarked an English friend, as we left the theatre. Kit will be repeated every evening until further notice, and Mrs. Chanfrau will play Clifton W. Tayleure's new version of East Lynne at the Wednesday and Saturday matinees.

***

[illegible] Theatre was more than filled on [illegible] and evening to welcome [illegible] of the perennial Two Orphans, [illegible] truly be called a star cast. [illegible] original cast at the Union [illegible] Manager Stetson has se- [illegible], as Louise; Marie Wil- [illegible]; Ida Vernon, as Sister [illegible] O'Neil, as Pierre, and [illegible] the Doctor; while Charles Thorne, the original Chevalier, is represented by his brother, Edwin Thorne. Manager Stetson's special engagements for the other parts are equally strong, and include Henriettta Vaders, as Henrietta; Josie Bachelder, as Marianne; and H. B. Phillips as the Count. The only blot upon the cast, in our opinion, was the Marquis of Walter Eytinge. With this exception, the performance was as finished and effective as if it had been rehearsed a hundred times. The scenery, without being extravagant, was quite satisfactory. The audience were more than delighted. They cried and laughed as the experienced performers pleased. It is a great pity that such a representation of this always popular melodrama can be continued for only this single week; but next Monday the long-announced engagement of Mary Anderson will begin. She will open as Juliet, and repeat that character until the Saturday matinee, when she appears, for the first time here, as Galatea, and on Saturday night as Julia in The Hunchback. Popular prices will prevail during Miss Anderson's engagement; which will be followed by the Greek play from Harvard. Manager Stetson saw, last week, Booth's Theatre sold over his head for $550,000. It is to be turned into dry goods stores at the end of his lease. This week in The Two Orphans he found the key to success at this theatre. If he had discovered it before, the theatre would never have been told for stores.

***

The Hanlon-Lees, at Haverly's Niblo's Garden, gave the nearest New York approach to an English pantomime, on Monday, and all of the first-class English residents, and hundreds of their American friends, crowded the omnibuses going downtown, and then crowded the theatre, until the American Christmas turkey could not have got its long neck inside the house, where an unmistakable atmosphere of roast beef and plum pudding prevailed. The children—bless them!—were present in great force, and the shouts of laughter and applause when the Hanlon-Lees tumbled over with their stage coach and asked: "Have we arrived?"—which is the modern version of "He we are again!"—seemed as if they would never cease. Nowhere was the evening jollier than with the Hanlon-Lees. The fun and tricks and laughter were incessant, and the vast audience, dismissed at an early hour, went home perfectly satisfied and anxious to come again. This they may do for this week only; for the inimitable J. K. Emmet will take his Fritz in Ireland down to Niblo's next Monday, and then there will be another great crowd to see and hear this very popular favorite. It is evident that Emmet could play an entire season in New York by simply shifting about to the different theatres.

***

Of course, everbyody knew that Lights o' London, at the Union Square, would be the very piece for the holidays, and everybody was quite right this time. All the seats were sold before the doors opened, and Manager Palmer had to again enforce his rule of selling only a limited number of standing-room tickets. Next Tuesday—as the Lights o' London are clearly lit for the season—he will resume his series of extra matinees, commencing with Miss Clara Morris in the New Magdalen, supported by principal members of the celebrated Union Square company, which is strong enough to keep two or three theatres full simultaneously.

***

Esmeralda, at the Madison Square, is one of those sweet, pleasant, homely plays which are just as enjoyable by holiday audiences as by the habitues of Manager Frohman's elegant little house. People who had never seen Esmeralda before flocked there on Monday in the hope of getting a good seat; and they were not disappointed, as all the seats are good and command a full view of the stage. The performance is as nearly perfect as ever, and gave as much satisfaction. There is some talk about publishing the text of Esmeralda in a periodical. Has Manager Frohman considered what effect that would have upon his dramatic copyright?

***

The Standard Patience, at the Standard Theatre, had no reason to complain of Christmas patronage. Almost all the artists in the principal parts are English, and they celebrated their American Christmas by a performance so full of vim and nerve that their audiences were roused into enthusiasm and insisted upon constant encores. Our lively correspondent, "An American Girl," writes that the original Patience at the Savoy cannot be compared to our Standard Patience here, and not one who witnessed Monday's representations will disagree with her. The one hundredth representation will be celebrated on Thursday with souvenir programmes.

***

The Major was full of Christmas at the Theatre Comique, and great crowds cheered Messrs. Harrigan and Hart in their capital impersonations. There will only be another week of The Major after this; for Harrigan's new play, Squatter Sovereignty, is announced for January 9. By way of advertisement Mr. Harrigan has been interviewed in the *Herald*, and declares himself firmly in favor of stock companies as the only hope of the drama. He says that the only stars in his new play will be a fighting goat, a learned pig, an aesthetic donkey and an educated rooster. More power to them and to the jolly Comique company!

***

There were three performances on Christmas Monday at the bright little Bijou—Little Corinne in The Magic Slipper at 11 A. M.; the Audran troupe in Olivette at 2 P. M., and again at 8 P. M. A review of what may be called the Dolaro-Russell Olivette will be found in the Musical Mirror, and we have only to deal with Little Corinne. The performance on Monday was hardly more than a rehearsal. It had not been thoroughly advertised, and only a few score of people were present. Little Corinne looked smaller than ever alongside of the gigantic George Fortescue, who played Clorinda, and she was quite as charming on the stage as she has been in court. She sings very prettily, dances gracefully, speaks her lines knowingly, and altogether is a most self possessed and attractive little Cinderella. The children will all fall in love with her, and matinees will be given for their benefit every day at 2 p. m., except on Saturday, when there will be a special Corinne matinee at 11 a. m. We understand that it is the intention of the management to teach Little Corinne the verses upon the "S. P. C. C.," by Mr. Stephen Fiske, which were published in the *Spirit*, and to have her recite them between the acts at every performance. This is a capital idea and should be immediately carried out. It transforms the little victim of the Society for the Prevention of Cruelty to Children into a little missionary to call attention to the wrongs of the neglected children whom the Society overlooks or deserts. Olivette will only be continued for this week at the evening and Saturday matinee performances. Next Monday, Haverly's Strategists will return to the Bijou, where they began their career before Manager Haverly took charge of them.

***

For Madame Dolaro's first benefit in New York, at the Bijou, on Thursday night, the programme will consist of the second and third acts of The Snake Charmer, in which Madame Dolaro introduces her famous Spanish song, and an original comedietta, written expressly for Madame Dolaro, in which Harry St. Maur, from the London Strand Theatre, will make his first appearance in America. This is a very strong bill; but the personal popularity of Madame Dolaro is sufficient to crowd the theatre with any bill. The word has been passed around the clubs that "Doll's benefit, on Thursday, is the thing to do, dear boy!"

***

That John A. Stevens is by no means Unknown at his own theatre—the Windsor—was shown on Monday by the money turned away at the afternoon and evening performances. Mr. Stevens has now played Unknown over 1000 times; but he never played it better than on Monday, and the tremendous audience insisted upon recalling him again and again, until at last he stepped down to the footlights and delivered an eloquent little speech, wishing them as merry a Christmas and happy a New Year as they had made for him. Unknown will be kept on the boards for this week only. Next Monday Tony Denier's Humpty Dumpty troupe will give the public a real holiday pantomime.

***

It must not be imagined that all the people who crowded the Broadway cars on Monday were going up to see the Central Park. Not at all. The most of them got out at the Casino, where Haverly's Patience is now on its last week, and will soon depart for the provinces perfectly equipped and ready for popularity. Next Monday a genuine novelty is promised in Hague's British Minstrels. These minstrels have no "interlocutor" in the first part; no jokes with Bones and Tamborine. They mean music all the time, and first-class music of all countries at that, and thus far they have been a success wherever they have appeared.

***

"Any standing room?" inquired a belated visitor, at ten minutes after eight o'clock, of the courteous business manager of the San Francisco Minstrels. "No, sir," was the prompt reply; "they are packed two deep on each others shoulders now, and you can't get a glimpse of the stage without a telescope." This was the simple fact. Patients is the hit of the season at this rollicking hall. The audiences roar at everything, and when Billy Birch whispered to the tenants of the Gilsey Box, "the rent's in!" they roared again, although they didn't see the joke as Gilsey did. A full minstrel programme precedes the Patients burlesque.

***

Tony Pastor took the Academy of Music for Monday night and overcrowded it with his double company, in thirty acts and songs, as the attraction. His own theatre, which is large enough for ordinary occasions, he used as a box office to sell seats for the Academy. In the interval, the Academy will welcome back Rossi, the great Italian, who will begin his farewell engagement on the 17th, in King Lear, and will present, during his brief season, Edmund Kean, by the elder Dumas, for the first time in New York.

## The Musical Mirror.

L. F. Harrison's concert, which took place at Steinway Hall on the evening of December 22, was an enjoyable affair, albeit somewhat too long. Haydn's symphony in G, as arranged by the great composer for the London Chamber-Music concerts in the time of our grandfathers, was admirably played by the New York Philharmonic Club. The Meigs Sisters showed a charming balance of tone in their quartette singing, and caused us to reflect that if the quality of tone were but equal to the balance the Meigs Sisters would sing very well. Mlle. Zelie de Lussan has more pretension than execution by a good deal. She has the will to be a great singer, but the power is absent—to recall the words of Shakespeare, "The deed and and not the will confounds her." Nevertheless, an ancient critic in our neighborhood was delighted, and expressed his pleasure so loudly during the singing that he almost drowned the voice of the singer by his voluble and outspoken praises—an apt exemplar of many *dilletanti*, who, for the most part, would rather hear themselves gabble than the greatest vocalist on earth sing. Mr. Harrison, who is a veteran manager, and will be remembered in connection with that exquisite singer and voluminous woman, Parepa Rosa, must have been well pleased at the result of his enterprise, for the house was filled, and apparently with responsible parties, who would help him to 'put money in his purse."

***

Her Majesty's Opera has departed, and we are forlorn. No longer shall we gaze upon the full-dressed undertakers in their sable suits and white chokers, with their "Jack-in-the box" hats and hopelessly plebeian features, sitting in their boxes exactly as they sit at their office desks, and far more interested in the *crescendo* of the stock market or the *diminuendo* of their bank accounts than in the swelling diapason that arises from the band under their noses—we will not say their ears, for, in a musical sense, ears have they none. No longer shall we admire the wives and daughters of the said undertakers. No longer shall we listen to the *dilletante* from abroad!—German, Italian or French—who in his own land could by no manner of means muster up coin enough to pay for even the most exalted seat in the opera houses of the European continent, but was mildly content to take the great singers by hearsay of richer acquaintances, and to indulge his own musical proclivities in a modest beer garden or *cafe chantant*, but who, having gathered together a plentiful harvest of shekels of gold, shekels of silver, and sheafs of greenbacks in this land of plenty, now sits in the seat of the scorner, and deigns to instruct us poor natives as to the true inwardness of "Art!" With a fine appreciation of the fitness of things, Colonel Mapleson decided upon Meyerbeer's glaring opera, Les Huguenots, as a farewell explosion of musical crackers. Now, the same Huguenots most imperatively calls for gorgeous scenery, which it had not; great singers, which it had not; and a powerful band, which it had not. The question, then, naturally arises, What had it? We answer: Nothing. Neither great singing, nor great acting; neither imposing presentation, nor the sustenance of a thoroughly good band, which, like Charity, covereth a multitude of (vocal) sins; but a bald performance of music, which is all outside; which has literally nothing in it intrinsically, but depends altogether on the manner of performance to give it effect. To sum up, the final and farewell exhibition of Colonel Mapleson's Royal Opera was as shoddy as himself or his clients of this good town of Gotham, whose wise men, if they do not go to sea in a tub, like their British prototypes of old, at least go to the opera in a very crank and leaky vessel as regards musical ballast and equipment. We believe Colonel Mapleson has lost money by his season of Her Majesty's Opera; if he has, let it be a lesson to him, or any future impressario, not to trust to the unsubstantial reed of a pseudo aristocracy, whose normal propensity is to break under slight pressure, but to put faith in the stout staff of the intelligent public that will bear up his steps in time of need. Likewise, let the next man avoid putting the square pegs into the round holes—as, for example, Carmen into the place of Elsa.

***

The performance of Handel's Messiah, which took place on Wednesday last, under the auspices of the Oratorio Society, conducted by Dr. Damrosch, will not be noticed by us till next week, as we make it an invariable rule never to criticise anything we have not had time thoroughly to hear and digest, and notices of all performances occurring later in the week than Tuesday evening are therefore postponed till the next issue of THE MIRROR.

***

Olivette, as revived by the Audran Comic Opera company at the Bijou Theatre, is very good in most respects, but the English version is something terrible. Why on earth do not managers go to capable people for the books of their operas? Is it parsimony, or is it gross ignorance that makes otherwise passably intelligent men stultify themselves so the moment they enter the field of opera? We can name three men who have been successful as adapters of operas, who are musicians as well as literary men, but who are never thought of when managers have work to do, while mere scribblers, without any knowledge of music, very little of French, and less of English, but who are content to work for merely nominal pay, are entrusted with the very delicate task of cleansing the Augean stables of French opera bouffe and replacing the somewhat crapulous wit of those risky little pieces with English funniments not quite so objectionable. This is for the most part done by the scribes who get the work to do, on the principle of tit for tat. They leave out French naughtiness only to substitute American vulgarity, and local police court scenes. Irish-American Aldermen, politicians and gamblers are dragged in neck and heels, be the scene of the play in Tartary, Paris or Fairyland. Gilbert's books are the brilliant exceptions. His exquisitely witty and yet scrupulously clean dialogues "shine out like a good deed in a naughty world," among the ruck of variety theatre and nigger-band abominations, current under the name of "Opera Bouffe." Apart from the words, Olivette at the Bijou is very well done, Mme. Dolaro and Miss Russell being both superbly agreeable as Olivette and the Countess. Of course Mr. Grensfelder is not Mr. Howson and never can be, but he will pass. Jesse Williams, the conductor and stage manager, deserves all credit for his admirable work in both capacities.

***

The performance of Corinne, the child actress, whose absurd arrest caused such a tempest in a teapot of late, is a fairly clever exhibition of thorough coaching. The child has evidently some fun in her, but is so completely imbued with variety manners that, in her acting she suits not the action to the word, but flourishes her arms quite independently of what she has to say or sing. Her voice is loud for a little one, but harsh and strained. The chorus is remarkably good, and the clan O'Flaherty, which apparently furnishes the rank and file of the company, do very well, "barrin' the brogue." Baron Balderdash has a beautiful thick one, one that you could cut with a knife. Susie Parker as Prince Popetti and Lizzie Hunt as Dandini were really very good, both as burlesque singers and as dancers. The music is for the most part very well done.

***

The Christmas music in our churches shows how wonderfully the tuneful art has advanced during the last twenty years. Formerly a quartette of singers, backed by an organ, that drowned their puny voices by its thundering diapason, sang pretentious services, requiring full chorus and band, in a manner that reminded the hearer of a mouse apeing an elephant; or else performed adapted tunes from the opera or the concert hall set to pious words; or, in rare cases, solemn old chants and deep-voiced psalms were piped forth by these four wretched creatures who had to strain their overtaxed throats to give voice to a chorale by Bach intended for a hundred singers, or a psalm tune, such as Dundee or Old Sabbath, which was originally intoned by thousands of sturdy covenants on the side of a Scotch hill. Now all is done decently and in order. Choirs sufficient in number, and by no means deficient in training, give forth the solemn strains in a solemn manner, and, if not quite up to the mark of the ancient Minster services of England, or the grand musical celebrations of Rome, are yet good and appropriate settings of the "glad tidings of great joy which shall be unto all people."

***

CHAT.—Strakosch, the "Moseby" of operatic generals, is making successful raids on the outlying districts, and "Gerster" is his *Cheval de Bataille*.—Mrs. E. Aline Osgood is getting voluble if ungrammatical praises from country papers; we should advise her manager to go over the notices critically before he gets them printed, and fit them for metropolitan readers. Nevertheless, we doubt not at all that Mrs. Osgood is as good as most singers.—The Louisville *Courier-Journal* has a long article devoted to the subject of operatic hugging as exemplified by the Melville Opera company. Now, that the said company contains several female exponents who are well worth hugging, is patent to public view, but we cannot, for the life of us, see what connection there is between singing and embracing, and would admire a less erotic style of adulation, but verily, the ways of some country critics are past finding out.

## Pen and Pencil.

We have had a glorious Christmas. The turkey went to Pencil's sensitive head, and I spent twelve months' advance salary in twelve hours. But that doesn't make an atom of difference. We enjoyed it all the same. In common with the rest of civilized New York, we spent the evening in a theatre. This was not a matter of choice—we went just to spite ourselves. It was unfortunate that we walked up Broadway to Twenty-third street, about seven o'clock, because if a more remote route had been taken we shouldn't have got pulled into that gasping, pushing, yelling, eager crowd which

was making a bee line for the San Francisco Minstrels, and the digestion of a prodigious dinner would eventually have been unimpaired by the muscular action that is the invariable accompaniment of mirth and laughter. The place was packed, but that made no difference. At this elastic establishment there is always room for one more, possibly because people go there bound to get in somehow if they have to shoot three or four doorkeepers and brain an usher or two to effect their purpose. It's an actual fact that Christmas night a late-

comer walked right over the heads of the people on the first floor, from a window at the back of the hall which he entered by scaling a ladder, down to the stage itself. He was searching for space but he found none. Not to be daunted by trifles, this enterprising gentleman got hold of a campstool somewhere and slipped into Charley Backus' mouth with it, quite unknown to that genial party. There the courageous spectator remained through half the performance; when the proprietor of the private point of vantage wherein he sat, as luck

would have it, noticed a slight huskiness that interfered with the melodious sweetness of his middle register. This attracted the solicitous Mr. William Birch, who caught sight of the venturesome interloper, and called a couple of stage hands, hauled him out of his agreeable quarters and bounced him forthwith, because his seat coupon called for accommodations in another part of the house. I shouldn't have believed that a man's enthusiasm would lead him to commit such a breach of professional etiquette had I not seen it with my own eyes.

Before you have been sitting long in front of the San Franciscos, if you are a melancholy chap, you'll find out that you've struck the wrong house. They'll make you cry before a great while, it's true, but the amount of laughter that is wasted before real tears are drawn makes you feel that it doesn't pay to be misanthropic, and upsets your ideas of the world and things as completely as a squall sends a light-ballasted yacht over on her beam-end. Of course you

exclaim "nonsense," "trash," "pah!" etc., and, my dear sir, I agree with you in every particular.

But the performances of those burnt cork artists *do* make you roar until your sides need several yards of fresh sticking plaster to hold them together, and the corners of your mouth for the first time within your memory manifest a decided affinity for the tips of your ears.

The 'Friscos always give a capital entertainment, and that of the other night was exceptionally good. The first part was admirable. Most of the jokes were dear from old acquaintance; but no matter—old things are always good. Ricardo sang a new song

of an æsthetic character. I am not fond of female impersonators, but this one is clever, and a small Patti vocally. She—he, I mean—wears very well. Johnson and Powers, a brace of favorites who often find a place in Birch and Backus' olio, gave a very neat melange, and that famous minstrel, Bob Slavin, pleased us mightily with several ditties. Harry Kennedy, the most wonder-

ful ventriloquist before the public, gave speech to his precocious "Tommy" and "Sally," and Edwin French was amusing so long as he concentrated his talents on his banjo. But best of all was the new burlesque by Frank Dumont, Patients, or Bunion-Salve's Bride. The music, admirably selected by Mullaly, burlesque apart, was much better rendered than by Rice's troupe recently at Booth's, and the tunes of the love-sick score received a fresh treatment by the Madrigal Boys, whose piping soprano voices were equal to the requirements of the choruses. Billy Birch, as Bunion Salve, puts Oscar Wilde completely to the blush. Why don't he go a-lecturing, too? Or better still, lecture his own vocalists, who in the First Part are allowed to guy most stupidly. Mr. Backus, as Patients, the fragile milkmaid, looked as if he could trip across Madison Square in Springtime without so much as crushing a blade of grass. He is the too-tooest yet, by all odds. But what is the use of my spoiling your enjoyment of the fun by trying to describe it? Go up to James

Hamilton and book a seat ninety days ahead, and you'll feel that—in spite of dramatic thieves, International Copyrights, Pens and Pencils, and such things—there's something to live for yet.

PEN.

## London Chat and Gossip.

LONDON, Dec. 9.

Harry Paulton, the clever comedian, has written the new version of La Biche au Bois for the Alhambra, and he has done his work well. He revives the old title, The Black Crook, given here nine years ago, and this revival is accompanied by another revival, namely, the restoration to the interior of the building of the original style of decoration, which successive structural alterations, rendered necessary from time to time, had obliterated. The appearance of the house on entering now is at once elegant and luxurious. The Egyptian-Saracenic decorations, with the fretwork fronting the tier of private boxes, impart a sense of airiness that is increased as the gaze wanders upwards and finally rests upon the dome glowing in the pure and steady illumination afforded by electric arc lights, concealed within a handsome stained-glass Turkish lantern suspended some distance below. This light is alone cast upon the ceiling, gas being employed for the galleries, etc., which are still adorned by the lines of ornamental glass chandeliers. The proscenium has been widened to the extent of ten feet, but this increase is not at present perceptible, the old proscenium screen being retained while its successor is in course of preparation. In their *resumé* of the alterations just made the directors exhibit curious comparisons of the size of their house with some of the more noted establishments on the continent, and from this statement it appears that while the height of ninety feet over the pit surpasses every other theatre, its width across the boxes is only rivalled by that of the new Parisian Opera House, which numbers one hundred feet to the ninety-eight feet of the Alhambra.

The value of a play for the provinces, after it has achieved success in London, may be judged from the evidence adduced before Vice-Chancellor Bacon on Saturday. In this case a piece written by M. Victorien Sardou was some time ago adapted to the English stage by two gentlemen. Mr. Bancroft, of the Haymarket, acquired the right of dealing with M. Sardou's work in its English form, and he licensed its performance, after conceding for certain towns a similar privilege for a period to Miss Carlisle, an actress, on condition that he was to be paid the sum of ninety-six pounds weekly for nine months. The latter authority was given to the defendant, Mr. Edwards, in the case heard on Saturday, and the money due under this agreement seems to have been regularly paid to Mr. Bancroft till the agreement expired. Subsequently, however, the dues claimed were not remitted to the plaintiff, and the vice-chancellor, on learning this fact, prohibited the further performance of the piece without payment of the fees agreed upon. Of late there have been two or three instances of alleged infringement of copyrights in works. It is no doubt a considerable temptation to some people to play a popular piece without complying with the stipulations of those who own the copyright; but in some instances it is certain that the receipts do not justify the liability thus incurred, particularly when the piece is two or three years old. The rights of property in this respect must be protected, however, and managers who make agreements of this sort must abide by their bargains.

Princess Toto is withdrawn next week from the bills of the Opera Comique, and G. R. Sims' Mother-in-Law will be produced. By the way, Sims is making his little quiet £1,000 a week. He receives £150 weekly from the Lights o' London, and £50 ditto from the Half-way House. He is in luck, and so, I am pleased to say, is Lionel Brough. He has got a share in the Mascotte, and I hear he "harpoons" his $500 every Saturday. Lionel's friends on your side of the water will be glad to hear this, for he is a worthy, honest fellow, as well as an admirable comedian.

I see by the Berlin papers that Lord Beaconsfield's tragedy, Count Alarcos, in five acts, is to be brought out in that city. I wish the Germans joy of it. It is a fearfully heavy work, and to my mind utterly unactable, but I am aware that Germans can stand a good deal of dullness without flinching.

All the seats are taken for Mrs. Langtry's debut at the Haymarket Theatre next week. I attended a rehearsal yesterday, and she'll pull through the part of Miss Hornecastle very nicely. What she most wants is "go" (the actors call it "ginger"), and if she would only manage to fire up a bit and display a little more animation, I should not be surprised if she made a fair hit. The worst of these popular beauties is, they lack the rapid power of self-excitement.

HOWARD PAUL.

## The Dramatists' Meeting.

An adjourned meeting of the dramatists who are moving in the matter of an international copyright law, was held in the office of THE MIRROR on Saturday last, President Gunter in the chair. The representation was not as large as was expected, and the meeting was quite informal.

The committees appointed to wait upon the Hon. Leon Abbett, and obtain his views and co-operation in drawing up a memorial to Congress expressive of the desires of the native authors, made a report as follows:

TO THE ASSOCIATION OF AMERICAN DRAMATISTS:

GENTLEMEN:—Your committee beg leave to submit the following report: In accordance with instructions, they have held a conference with Mr Abbett. The interview lasted about two hours, during which the subject was freely discussed in all its bearings, with the following conclusions:

FIRST—Mr. Abbett's opinion is that a special enactment by the United States Congress abrogating what is called "stage-right" might perhaps be the most feasible way of meeting the complaint of unequal rights preferred by American dramatists.

SECOND—That the success of a bill calling for International Copyright, which should affect dramatic rights alone, was very doubtful. Consequently he advised that some of the principal book-publishers be asked if there would be any opposition on their part to International Copyright for dramatic productions.

THIRD—A treaty between the two countries would be the supreme law, and override national law upon the same subject.

Your committee ask for further instructions.

Respectfully submitted,

FRED. MARSDEN,
HOWARD TAYLOR,
F. B DEVEREUX, } Committee.

Some discussion took place, and the substance of each suggestion was duly considered. It seemed to be the opinion of those present that if the prospect of obtaining a law between the two countries was either difficult or remote, the most direct plan to consider in protecting their works was the abrogation by Congress of the stage-right law, and making the pirating of plays a criminal offense, and to this end the dramatists should bend their energies. Under such a law authors would be infinitely better protected than they are now, and would not be compelled to run all over the country and bring suits in every State to enjoin the unlawful production of their pieces, as is the case at present. An International Copyright Law the dramatists deemed highly essential, but they thought the English statutes so terribly mixed concerning literary productions, and the great diversity of opinion that would ensue in Parliament should a bill be introduced to conform to a law of this country, and repealing their present one, that the creation of a new law would entail a very long time, and then perhaps result in nothing. It was thought a local law at present, divesting each State of its sovereignty in regard to dramatic productions, would be the most practicable, and stand a better chance of getting the early recognition of Congress. However, the matter will be more fully discussed at the next meeting, which will be held at the same hour (12 o'clock) and place on Saturday next.

## The Giddy Gusher

ON SEASONABLE TOPICS.

The Gusher has the sweetest low-necked gown of rose-colored silk, and a beautiful bunch of artificials laid out ready to put on next Sunday. If only the artist of this establishment had his eyes on it, how soon a portrait of the whole paraphernalia would be decorating these pages. Ever since I beheld the great transformation scene at the Union Square, in which Sara emerged from a state of gorgeousness beyond description, which was her clothes, and became a very plain, every-day sort of woman, which was herself, my mind has been given to raiment. I have decided on the blonde wig and rose silk, and this New Years, if my readers [illegible] I lose my guess.

I enjoyed myself very much this week going to see one of us girls play Lady Macbeth. It was simply sweet. Owing to a lack of lung power, the big fiddler took in most all that any of us had to hear in the way of the words; but her gestures were beautiful and so expressive! Macbeth was always a favorite with me. It used to be done somewhere in the middle of the last century, in my native Hamlet, by a manager named George Wyatt. The man was the image of Count Fosco, and Wilkie Collins must have met him and immortalized him in the "Woman in White."

George had peculiar views of this play, and I never saw it done in the true Wyatt fashion till I witnessed the Academy version last week. The gentleman usually did a witch himself, and would walk on with a combination costume of Spanish trunks and matador fly, the shirt of the Idiot Witness and the boots of roaring Ralph Stackpole. In this guise he addressed to the wierd sisters in his Bostonion dialect some truly astonishing Shakspearean lines. I heard him one night begin:

"How now, my brethren, these be mucky times. I see a sailor's wife outside eatin' chestnuts, an' jest asked her for some. Anoint the onion, cried the old frump, her old man's off to fight the tiger, and if I don't sail in with a sieve and take the rat by the tail I ain't no witch."

There was a Mr. Gye who did Hecate with the Wyatt Macbeth company, a pronounced cockney, who sang:

"Thy charming voice I 'ear,
So pleasing to my hear;"

and as the troupe was small he doubled, playing the Bleeding Sargent and the Doctor and the Murderer, and it looked much better to have several names for the parts than to have the parts enclosed in a bracket and accorded to Gye. Here the fine Shakspearean taste of Wyatt got in some good work. The bill used to read:

| | |
|---|---|
| Hecate | Mr. Gye |
| Bleeding Sargent | Mr. C. F. [illegible] |
| Doctor | Mr. R. F. [illegible] |
| 1st Murderer | Mr. E. L. [illegible] |

These were names he took out of the play: "Cream-faced Loon," "Rump-fed Ronyon," "Lily-livered Knave."

I'm so anxious about my rose color silk I can hardly put my mind on any little thing like newspaper writing. It's a season of jollity, I know, and it's not quite the thing to intrude a sorrowful piece of news on the public. But this column is read by many in the theatrical profession, the most charitable class of people in the world. Hardly one of them but knows personally Charley Foster, the famous spiritualist. Thousands of them have called from the bowels of his tables the ghosts of their dead friends. His abilities were always at their service. His smiling face and open hand met them on the threshold, and his best efforts in every capacity, either as host or adviser in all things, belonged to the profession. During last summer in Boston he was stricken with a form of typhoid fever. Dangerously sick for months with that, he finally recovered his health, but his mind became more and more impaired, till finally a wild fit of delirium forced his aged and loving parents to place him in the asylum at Haverhill, Mass.

At this moment the genial, generous hearted Charley Foster is in the ward of that insane retreat devoted to the violently insane. His chances of recovery would be stronger if a separate attendant and private apartment could be procured for him. But prodigal and lavish as his life has been it finds him to day without a dollar. He long ago placed his old father and mother (to whom he is an only child) in an unpretending but comfortable little home in Salem. The dear old folks (very old they are too) desire to mortgage their place and use the proceeds for Charley. Don't it seems hard they should do so? And I don't believe they will have to. I think if the facts of the case are known, among the thousand people who have ate, drank, talked, laughed, been amused, and heard from their grandmothers through Charles Foster, there will be some kind hearts who will send something to those old folks for their son's relief.

The situation got to the ears of Nat and Lizzie Goodwin a few weeks ago, and they sent their regrets and the means to alleviate present necessity by the next mail. God bless 'em. And there's lots more like 'em in the profession that seems to have confiscated half the loving kindness abroad in the world. The address is: Captain Joseph Foster, No. 20 Hardy street, Salem, Mass. I trust this paragraph may make the New Year to that sad old man and his stricken wife and son somewhat brighter. And that the New Year may be a happy one for us all is the fervent wish of

THE GIDDY GUSHER.

## An Unhappy New Year.

[From the Commercial of Dec. 27.]

In the General Sessions Court to-day Assistant District Attorney Phelps arraigned at the bar for pleading, Charles A. Byrne, formerly editor of the *Dramatic News*, who is indicted for embezzeling money from John Hart, editor of *Truth*. Byrne pleaded not guilty, and his case was postponed.

# PROVINCIAL.

**What the Player Folk are Doing All Over the Country.**

## DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ALEXANDER CAUFMANN: Cleveland, O., 26, week.
ANTHONY AND ELLIS' UNCLE TOM: Denver, Col., Jan. 2, week.
ACME OPERA CO.: Kansas City, Mo., 26, week.
ANNIE PIXLEY: New York City, 26, week.
ADA GRAY: Keokuk, Ia., 30, 31.
B. MCAULEY COMPANY: Danville, Pa., 31; Scranton, Jan. 2; Pittston, 3; Wilkesbarre, 4; Pottsville, 5; Shamokin, 6; Harrisburg, 7.
B., W., P. AND W.'S MINSTRELS: Rochester, N. Y., 29, 30; Auburn, 31; Utica, Jan. 2; Elmira, 3; Williamsport, 4.
BAKER AND FARRON: Cincinnati, O., 26, week; Columbus, Jan. 2, 3, 4; Dayton, 5; Indianapolis, Ind., 6, 7; St. Louis, Mo., 8, week.
BOSTON IDEAL OPERA CO.: Cincinnati, 26, week.
BOSTON IDEAL UNCLE TOM: Waterloo, Jan. 2; Independence, 3; Manchester, 4; Monticello, 5; Animosa, 6; Cedar Rapids, 7.
BARTLEY CAMPBELL'S MY GERALDINE: Detroit, 26, week.
CARTLAND-MURRAY COMB: Topeka, Kans., 26, week.
COLLIER'S BANKER'S DAUGHTER: Zanesville, 29; Urbana, 30; St. Louis, Jan 1, two weeks.
EMMA ABBOTT ENGLISH OPERA: Louisville, Ky., Jan. 2, week.
ERIC BAYLEY'S COLONEL CO.: Washington, 26, week.
EMILIE MELVILLE OPERA CO.: Zanesville, O., 29; Columbus, 30, 31; Chicago, Ill., Jan. 2, week.
EDWIN CLIFFORD DRAMATIC CO.: Des Moines, 26, week.
FAY TEMPLETON OPERA CO.: Galveston, Tex., 26, 27, 28, 29; Houston, 30, 31.
FLORENCE HERBERT: Omaha, Neb., Jan. 3, week.
FRANK MAYO: Louisville, 28, 29, 30, 31; Chattanooga, Tenn., Jan. 2, 3; Rome, Ga., 4; Selma, Ala., 5.
FORBES' DRAMATIC CO.: Nelon, Col., 29; Oskaloosa, Ia., 30; Ottumwa, Jan. 1, 2.
FANNY DAVENPORT: New York City, 26, two weeks.
GUS WILLIAMS: Louisville, 26, week.
GEO. H. ADAMS' HUMPTY DUMPTY TROUPE: Baltimore, 26, week.
GENEVIEVE WARD: New Orleans, 25, week; Montgomery, Ala., Jan. 2; Atlanta, Ga., 3, 4; Augusta, 5; Savannah, 6, 7.
GRINNELL MY WIFE COMB.: Boston, 25, week.
HILL'S JOSHUA WHITCOMB: Pittsburg, Pa., 26, week.
HILL'S DEACON CRANKETT CO.: Rochester, 26, week; Buffalo, Jan. 2, week; Cleveland, Jan. 8, week; Pittsburg, Jan. 15, week.
HI HENRY'S PREMIUM MINSTRELS: Ottumwa, Ia., 29; Chariton, 30; Albia, 31; Oskaloosa, Jan. 2; Washington, 3; Muscatine, 4; Geneseo, Ill., 5; Peru, 6.
HILL'S ALL THE RAGE: Pottsville, 29; Harrisburg, 30; Columbia, 31; Lancaster, Jan. 2; York, 3; Reading, 4.
HERMANN: Syracuse, N. Y., 29, 30, 31.
HERNE'S HEARTS OF OAK: Indianapolis, 26, week; St. Louis, Jan. 1, week.
HAGUE'S EUROPEAN MINSTRELS: New York City, Jan. 2, two weeks.
HAVERLY'S WIDOW BEDOTT: Wilwaukee, Wis., 29, Jan. 1; Fon Du Lac, 2; Appleton, 3; Green Bay, 4; Oshkosh, 5; Wattertown, 6; Janesville, 7.
HELEN BLYTHE CO.: Trenton, N. J., 28, 29, 30.
HOWORTH'S HIBERNICA: Portsmouth, O., 29; Maysville, Ky., 30, 31.
JOHN T. RAYMOND: Nashville, Tenn., 29, 30.
JOHN S. CLARKE: Philadelphia, 26, two weeks.
JOE JEFFERSON: Pittsburg, Pa., 26, week.
JEFFRIES LEWIS (Two Nights in Rome): Boston, Mass., 26, week.
KATHERINE ROGERS: Leadville, Col., 26th, week.
KIRALFY BROS. MICHEL STROGOFF: Troy, N. Y., 26, week.
LEAVITT'S GIGANTEAN MINSTRELS: St. Louis, Mo., 26, week; Cincinnati, Jan. 9, week.
LOTTA: Cincinnati, 26, week.
LEAVITT'S RENTZ MINSTRELS: Corning, N.Y., 29; Millsboro', 30; Bath, 31; Hornellsville, Jan. 2; Warsaw, 3; Ithica, 4; Leroy, 5; Canandaigua, 6; Waterloo, 7.
LAWRENCE BARRETT: Houston, Tex., 29, 30, 31.
MR. AND MRS. GEORGE S. KNIGHT: Providence, R. I., 26, week; Southbridge, Mass., Jan. 2; Milford, 3; Lowell, 4; Fitchburg, 5; Greenfield, 6.
MRS. G. C. HOWARD: Toronto, Can., 29, 30, 31.
MILTON NOBLES: Chicago, Ill., 26, week.
MADISON SQUARE CO. (THE PROFESSOR): Cedar Rapids, Ia., 29; Davenport, 30; Rock Island, Ill., 31.
MITCHELL'S PLEASURE PARTY: Worcester, Mass., 29; Springfield, 30; Greenfield, 31; Troy, N. Y., 2, 3, 4; Albany, 5, 6, 7.
M. B. CURTIS' SAM'L OF POSEN COMB.: Memphis, Tenn., 29, 30, 31.
MADISON SQUARE HAZEL KIRKE: Terre Haute, Ind., 29; Vincennes, 30.
MARY ANDERSON: New York city, Jan. 2, 4 weeks.
[illegible] PARTNER CO. (Aldrich and Parsloe): Brooklyn, 26, week.
[illegible] MITCHELL: Owego, N. Y., 29; [illegible] 30; Amsterdam, 31; Albany, Jan. 2, [illegible] 4, 6, 7.
MINER-ROONEY COMB.: Cincinnati, 26, week; Dayton, Jan. 2; Xenia, 3; Chillicothe, 4; Columbus, 5, 6; Springfield, 7.
NEIL BURGESS CO. Hamilton, O., 29; Lexington, Ky., 30; Frankfort, 31; Louisville, Jan. 2, 3, 4, 5.
NICK ROBERTS' H. D.: Columbus, O., 29; Jefferson, Ind., 30; New Albany, 31; Louisville, Jan 2, week.
N. C. GOODWIN: Cincinnati, 26, week.
OLD SHIPMATES (Frank Mordaunt): Paterson, N. J., 29; Newark, 30, 31; Trenton, Jan. 2.
ONLY A FARMER'S DAUGHTER: Columbus, O., 29, 30.
OLIVER DOUD BYRON: St. Louis, 25, week; Pittsburg, Jan. 2, week.
PATTI CONCERT CO.: New York city, 29.
RICE EVANGELINE CO.: Shreveport, La., 29; Marshall, Texas, 30; Palestine, 31; Little Rock, Ark., Jan. 2, 3.
ROBSON AND CRANE: Baltimore, 26, week.
ROSE EYTINGE IN FELICIA: Dunkirk, N. Y., 29; Erie, Pa., 30; Akron, O., 31.
SOL SMITH RUSSELL: St. Louis, 25, week; Chicago, Jan. 2, week.
STEELE MACKAYE CO: Winona, Wis., 29; Dubuque, Iowa, 30, 31; Zanesville, O., Jan. 2; Wheeling, W. Va., 3, 4; Cumberland, Md., 5; Newark, N. J., 6, 7.
STRAKOSH CONCERT AND OPERA CO.: Detroit, Mich, Jan. 5, 6, 7.
THE JOLLITIES: Stockton, Cal., 30, 31; Sacramento, Jan. 2, 3; Virginia City, 5, 6; Reno, 7; Eureka, 9, 10; Salt Lake City, 12, 13, 14.
TONY DENIER'S HUMPTY DUMPTY: Williamsburg, 26, week.
WILBUR OPERA CO.: Albany, N. Y., 29, 30, 31.
WILLIE EDOUIN'S SPARKS: Brooklyn, N. Y., 26, week; Philadelphia, Jan. 2, week; New York, 9, week.
WM. E. SHERIDAN DRAMATIC CO.: Portland, Oregon, 29, 30, 31.

## CHICAGO.

McVicker's Theatre (J. H. McVicker, manager): John T. Raymond has closed his fortnight's engagement in Fresh, the American, to light business. Mr. Raymond is fortunate in securing a character adapted to his peculiar abilities, which bids fair to please the public and strengthen his old time popularity This week, Hazel Kirke.

Haverly's Theatre (J. H. Haverly, manager): The Professor has been drawing good houses. This week, Haverly's Mastodon Minstrels.

Grand Opera House, (J. A. Hamlin, manager): Hoey and Hardie combination have produced Child of the State, and that fine drama, too seldom seen, Diplomacy. The business of the week has been ordinary. This week, Milton Nobles in The Phœnix and Interviews.

Hooley's Theatre (R. M. Hooley, manager): Hague's British Operatic Minstrels have been doing a fair business. Their musical first part is excellent. This week, Jarrett and Palmer's Fun on the Bristol.

Academy of Music (William Emmett, manager): Harry G. Richmond in Our Candidate and a strong small olio have drawn large audiences. This week Kate Howard will be the star.

Olympic Theatre (Z. W. Sprague, manager): Hyde and Behman's Comedy company have drawn good houses and given a fair entertainment. This week, Mr. Leavitt and his huricane of talent.

Lyceum Theatre (James S. Edwards, manager): A large vaudeville entertainment has been given, concluding with a local absurdity entitled Keno. This week, W. T. Stephens and Minnie Oscar Grey in Swift and Sure.

Criterion Theatre (Charles Engle, manager): W. T. Harris in Fetters, or The Dark Side of a Great City. This week, Two Orphans.

Items: Andy Cullom was not funny enough to satisfy Mr. Leavitt, so his services in the minstrel company have been dispensed with.—H. W. Blanchett has gone to Manitoba to join the Brighton Dramatic company. —T. F. Egbert has closed his engagement with the Legion of Honor company, and, in company with Kate Glassford, has gone to join Alice Lingard at her opening in Denver. —Harry Hayden, of the Keene company, was in town last week, ond reports big business in the South.—Leonard Grover has reorganized the old Church Choir company for the production of Pinafore at Central Mucic Hall during New Year's week. Zelda Sequin has been engaged for Buttercup.—Dave Henderson, the accomplished critic of the *Herald*, was married to Grace Roth on last Tuesday. The couple have the best wishes of a host of friends. Miss Roth will leave the stage.—Lewis Morrison and his manager, Frank Gardner, have had a disagreement; and Mr. Morrison has left the company.—M. B. Leavitt was in the city last week arranging dates for his latest attraction, the Pauline Markham Two Orphans combination.—John Hooley, Jr., has assumed the management of Leavitt's Hyers Sisters combination.—The Jollities, who played an engagement of one week in this city, have made a failure in San Francisco.—John McCormick is said to have netted $5,000 (?) in his Fred Paulding contract, and has resumed his labors on the Cincinnati *Enquirer*.—Manager Sprague, of the Olympic, has organized his stage hands into a good fire department.—Milward Adams, manager of the Central Music Hall, manages the Theodore Thomas' orchestra.—Ariel N. Barney, late of the Madison Square Theatre, is in the city in the interests of Haverly. He will probably manage the Mapleson Opera company on its migrations.—The Adelaide Elliott company as was predicted, returned to the city this week with one week's salary and some experience.—Adelina Patti will appear at Haverly's Jan. 3.—Marie Geistinger is billed for an early appearance in this city.—After a week of rehearsals and a large quantity of fine printing had been secured, the Florence Gillette company concluded not to take the road. It is understood Miss Gillette has been financially crippled through the mismanagement of J. A. Randolph.—Manager William Emmett, of the Academy of Music, has sold his interest in the property to the veteran Dan Shelby. Mr. Emmett has been connected with the Academy since 1876, has twice been burned out, and every time has replaced the loss with a structure more magnificent. His stage has been exceptionally well managed, and his house has had a wonderful popularity. Mr. Emmett has agreed to withdraw from the management in Chicago for two years, which time himself and wife (Katie Howard) expect to spend in England.—The Edwin Clifford company recently produced in Milwaukee, at the Academy of Music, The Banker's Daughter. This unauthorized production was followed by Bartley Campbell's Peril.

## BOSTON.

Edwin Booth still draws immense houses at the Park Theatre, and last week was only a repetition of the first two of the great actor's engagement. He appeared as Shylock, Richard III, and King Lear. King Lear was a prominent role in the repertoire of Edwin Forrest to the day of his death, it being the last character he ever played. The performance was everywhere recognized as one of remarkable force and power, and as filling ont completely the idea of the author. The elder Booth represented the character at the age of twenty-three. His success in the personation is a fact of dramatic history. After the elder Booth and Forrest the stars of the day personated Lear, but their performances were obviously modeled upon theirs, or at least were based upon the same general conception of the character. Edwin Booth's personation of Lear is one about which there will unavoidably be a diversity of opinion. This was the case with the elder Booth, who was often accused of being a mimic of Kean. The self-consciousness of Edwin Booth is often perceptible, and, great actor as he is, he rarely established an illusion in this personation. But it is distinguished by many striking points of excellence, displaying a careful and finished art. Nothing could be better than the fierceness and electric energy of Mr. Booth's denunciations. Rage and violent recriminations were invested with a power and thrilling earnestness which aroused the enthusiasm of the great audience. Samuel Piercy's powers were fully demonstrated in his able treatment of Edgar. Mr. Piercy has rendered excellent support to Mr. Booth in all of his plays. Bella Pateman was most painstaking as Cordelia, and received the appreciation of her hearers. Eva Garrick was a good Regan.

Edwin Booth in Richard III is admirable. It impresses more by its intellectuality, its strident force, its thorough grasp of the great creation, and the fine and delicate shades of emotion are depicted by him with skill and *finesse*. Booth, with his classical features and careful study, is a fit exponent, and serves to illustrate the rare ability, knowledge of nature and wonderful power of the greatest of authors. Bella Pateman displays her usual discrimination and taste in the rendering of her important roles. This is the last week of Mr. Booth.

The question is how to judge Madame Favart, which was produced at the Globe Theatre with a large chorus, rich and costly dresses, and beautiful appointments. Catherine Lewis appeared on the opening night, but was so indisposed that the music was cut unmercifully, and seemed to dampen the ardor of her associates. Miss Lewis has not been able to assume the title role, and Emma Howson came to the rescue and succeeded in giving a very creditable performance, singing and acting very well. John Howson is exceptionally pleasing in the second act, but utterly failed in the third, making the character too vigorous, and sporting in repartee and puns. Fred. Lester is a disappointment; his Favart was much better done by an actor at another theatre a few weeks since. Minnie Walsh made a very favorable impression as Susanne; she has a very sweet voice and sings finely, although very awkward in acting. The chorus and orchestra worked most creditably, and Comley and Barton are to be congratulated in presenting comic opera in so fine a manner. Business has not been up to the mark. Olivette all this week.

Patience receives its 100th performance at the Boston Museum on Saturday. It has been a great success from the start. Charles Barron was honored with a crowded house on the occasion of his benefit, Scrap of Paper and Katherine and Petruchio being cast to the full strength of the company. On Saturday night Dion Boucicault appeared as Myles Na Coppaleen in the Colleen Bawn.

Eviction at the Windsor was a failure. This week a decided change in the bill, Jeffreys-Lewis appearing as Antonia in Two Nights in Rome, being her first appearance in Boston in five years.

This week the popular Tourists appear at the Gaiety. Being great favorites their success is insured.

N. S. Wood, the young actor, will appear as the Boy Scout at the Howard this week. Business at this house is very large.

Items: William Redmund gave a supper at the Revere House on Friday evening to his professional friends of this city.—L. S. McCormack, who is a most excellent actor, has returned to New York.—Col. Alston Brown was in the city last week.—Kate Claxton in the Two Orphans at the Windsor next week.—Annie Louise Cary and E. A. Osgood sang at Music Hall on Christmas night.—Fanny Brown has joined the Vokes Family, and appeared in Washington on Monday night.—Rose Stella will join Haverly, singing Patience in the principal cities. —Manager Stetson is in New York, but will return the last of the week to arrange for the Black Crook, which will be produced on Monday night.—The George A. Jones Mascot company did not turn up at Horticultural Hall last week; very nice on the part of Mr. Jones. There is no money for opera bouffe outside of a theatre.

## NEW ORLEANS.

Academy of Music (David Bidwell, manager): Joe Murphy has been playing to excellent business during the current week. His play of Kerry Gow has always been popular here owing to its happy situations, bright dialogue, and the clean, comedy acting of the star. The supporting company is a good one, notably Miss Stuart, who makes an excellent Nora.

St. Charles Theatre (David Bidwell, manager): Prof. Seeman has been giving his soirees of magic at this theatre this week, and rattling off presents to his audiences.

Grand Opera House (Brooks, Conner and Norton, lessees): The second and last week of Maurice Grau's French Opera company has been a fairly successful one. With the exception of the very poor orchestra the performances have elicited universal approval. Genevieve Ward in Forget Me-Not 25th.

French Opera House (Strakosch, lessee): The Strakosch Grand Italian Opera company made their bow to a very large and select audience 19th. Miss Gerster has taken our public almost by storm, and is considered the most efficient prima donna we have had here since the war. The entire company is a pronounced success.

## SAN FRANCISCO.

Bush Street Theatre (Charles E. Locke, proprietor): The peculiar organization known as Atkinson's Jollities are in their second week. It is termed a musical absurdity. The most absurd thing about it is the dialogue, which is about the worst of anything ever given here. Business this week only fair. Next Monday a season of burlesque will be inaugurated, commencing with Fortunio, with that charming little actress, Jennie Lee, supported by an excellent lot of local people.

Standard Theatre (William Emerson, manager): Although in their tenth week, Emerson's Minstrels are packing the houses to the doors every evening, the biggest Monday night house since the opening being last evening (19th); Add Ryan made his appearance last evening, and was well received. Of course the real success of this minstrel company is mainly due to the great popularity of Billy Emerson, but the efficient business manager, J. H. Love, should not be forgotten.

Baldwin's Theatre (Thomas Maguire, manager): Notwithstanding the very excellent manner that Michel Strogoff has been put on at this theatre, the attendance must be particularly discouraging to the management. Naught else but praise can be said of the scenery, general acting, mounting, etc., but still it does not "catch on" worth a cent. Clay Greene and Slason Thompson's new drama, typical of California life, entitled Chispa, will be brought out Monday. It is said to possess some merit, but it strikes me as being rather a singular attraction for the holidays. But *que voulez vous*, as they say abroad.

Items: It is reported that Mme. Genee, the manageress of the German Theatre, will break her Sunday night contract with Baldwin, and go back to the California Theatre the first Sunday in January, having made the necessary negotiations with Haverly's representative here.—Johnny Williams, late of Alf Wyman's company, plays a fourteen weeks' engagement with Emerson's Minstrels.—Jake Shattuck, for a long time connected with the California Theatre, continues under the Haverly regime as assistant treasurer.—The California Theatre reopens under the Haverly management next Saturday with the spectacular Michel Strogoff. Everything augurs a grand success. The theatre is being repainted, recleaned, upholstered, etc.; in fact a transformation is going on in the interior. The box office for the sale of seats opened to-day (20th) and up to 12 o'clock something like 250 seats were reserved.—E. T. Stetson and company are playing in the interior to good business. Mr. Stetson's company did not "bust up" as has been falsely announced in the so-called dramatic papers.—The new dramatic sheet, *Dramatic Brevities*, is proving a decided success.

## CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): Roberts' combination attracted only a moderate attendance, a fact probably attributable to the dullness usually precursing the holiday season. Nick Roberts benefitted 23d.

Robinson's Opera House (R. E. J. Miles, manager): The utter failure of Frederic Haase's engagement is pretty conclusive evidence that the Germanic element forms but a small proportion in the ranks of amusement seekers. The star strongly partakes of Barrett's methods, and his efforts warranted a far more remunerative attendance. The current week the Ideal Opera company.

Heuck's Opera House (James Collins, manager): Marie Geistinger closed a successful engagement 24th. The performances attracted a class of people rarely seen across the Danube, and Manager Collins is to be congratulated upon his efforts. Manager Miles of the Grand, endeavored to obtain an injunction restraining the star's appearance, but Judge Harmon, of the Superior Court, decided against him. The present week will be given over to Nat Goodwin.

Coliseum Opera House (F. Buehmann, manager): G. W. Thompson in the sensational drama For a Life terminated a fairly successful engagement 24th.

Vine Street Opera House (Thos. E. Snelbaker, manager): There has been no material diminution in tho nightly attendance at the Gold Mine during the past week.

Items: Marie Geistinger is 48 years old.—Martha Wren Collins has recovered from the effects of her recent injury.—Adelina Patti and Myron W. Whitney in The Messiah 28th.—Manager Miles presented each of his employes with a turkey 24th.—Geistinger is booked for a week at Robinson's Jan. 16.—The Christmas week promises to be an unusually lively one.—Nick Roberts has concluded to dispense with the minstrel part of his entertainment.—Marsh Adams has gone to Springfield as stage manager of a variety theatre.—Clara Louise Kellogg will give a concert at Music Hall Jan. 6.—The Christmas number of THE MIRROR was warmly welcomed by its numerous readers. —Treasurer Crane of the Alvin Joslin combination has recently instituted suit against the proprietors of the Gibson House to recover $750, lost by robbery during his stay at their hotel the early part of the present year.—Nat Goodwin's new lithograph impresses one with the belief that the clever comedian is studying for the ministry.

## BROOKLYN.

Park Theatre (Col. W. E. Sinn, manager): Willie Edouin's Sparks company is playing to heavy business. Next week Annie Pixley in M'liss.

Haverly's Brooklyn Theatre (J. H. Haverly, manager): My Partner with Aldrich and Parsloe in the cast, opened on Monday to excellent business. Next week Comley-Barton company in Olivette.

Standard Theatre (Hyde and Behman, managers): A new sensational drama entitled Counterfeit, also Rooms To Let, will be the attractions for this week. Business excellent.

Grand Opera House (James Vincent, manager): Cinderella is being played by a strong company and the management deserves credit for the efficient mounting and careful attention to detail generally.

Hyde and Behman's Theatre (Hyde and Behman, managers): An excellent holiday bill has been prepared and is now in operation at this house. Business is all that the house will permit.

Item: An extra matinee was given at all the theatres Christmas, at which beautiful souvenir programmes were given to the lady patrons.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): Tony Denier's H. D. to excellent business this week. Dreams will be on here next week.

## ST. LOUIS.

People's Theatre (W. H. Smith, manager): Hyde and Behman's Muldoon's Picnic did the biggest business of the season at this house, and on several occasions hundreds were turned away. Leavitt's Gigantean Minstrels 25th.

Grand Opera House (J. W. Norton, manager): T. W. Keene's engagement has been very successful, and his renditions have been generally improved. He has appeared as Richard twice, Hamlet twice, Richelieu, Othello, Shylock, and Bertuccio. His company could be improved, but did very well considering.

Olympic Theatre (Charles A. Spalding, managr): Frank Mayo and his fine company did not do the business they deserved during the week, although the artistic average of the performances was very high. Sol Smith Russell 25th.

Pope's Theatre (Charles Pope, manager): The Boston Ideals have just closed the best season of light opera ever given in St. Louis. The company, with Adelaide Phillips, Marie Stone, Geraldine Ulman, Lizzie Burton, M. W. Whitney, Tom Karl, W. H. Fessenden, H. C. Barnabee, George Frothingham, etc., and the fine chorus is the best that has ever came here. Oliver Doud Byron in Ten Thousand Miles Away 26th.

Items: Thomas W. Garrett, the worthy re-elected Exalted Ruler of the Elks, was banquetted on his return 17th, by his fellow-members of the St. Louis lodge.—Geistinger opens at Pope's Jan 1. Frederich Haase, the great German actor, will play against her at the People's, opening 2d.—At Pope's Theatre 26th, there will be a holiday matinee, and 5,000 presents will be distributed to the children.—The Elks Social will have a re-union to-night (28th.)—Edwin Booth begins an engagement at the Grand Opera House in February.—Rossi is booked for Pope's the same month, but it is not certain whether they will play against each other.

## BALTIMORE.

Ford's Opera House (John T. Ford, proprietor): Jeffreys Lewis, supported by Brooks and Dickson's company, in Two Nights in Rome, opened to a good house on Monday night. Miss Lewis as Antonia, the Corsican, portrayed with great effect the various passions brought into play by the incidents of the plot. She was thoroughly fiendish, yet brilliant, graceful and impassioned. On the part of the company the piece was smoothly and excellently performed. Nellie Cummins sustained the part of Lady Clinton most creditably, and Leonore Bigelow as Sylvia de Montalan succeeded in exhibiting her devotion to art and her love of flirting. W. S. Harkins made a manly Gerald Massey, and O. W. Wren handled the amusing part of Abijah Peabody satisfactorily. The stage setting was good, and the costumes were elegant and appropriate. Next week, George H. Adams' Humpty Dumpty troupe.

Holliday Street Theatre (John W. Albaugh, manager): Next week, the World.

Monumental Theatre (Ad Kernan, manager): Hyde and Behman's Star Specialty company this week, and the attendance was about up to the average. Next week, J. Winston Murray in dramas.

Front Street Theatre (Dan. Kelly, manager): The bill presented embraced some very attractive features, and the sensational drama, The Convict's Daughter, with D. E. Ralton as the star, the business was fair. Next week, Sid C. France in In the Web.

Items: Manager Fort was in Boston last week, arranging for the production of Youth at the Academy of Music in January.—Lotta opens for a week's engagement at the Academy of Music 26th, in her $5,000 comedy, Bob.—Jimmie Morrissey has been in town this week, working up The World.—The Haydn Musical association gave a concert at Academy of Music on 20th, with Mlle. De Lussan and Anna Ferrsa Bergen as the features.—The Christmas number of THE MIRROR has been the subject of most flattering comment on every side.

## PHILADELPHIA.

It is a merry Christmas for the theatres. Not one of them that did not turn people away on Monday night. The Chestnut revived The Princess of Bagdad, with Miss Glover as the heroine. It was taken off earlier in the season in the very height of success, and everybody is glad to welcome it back again. It is an excellent performance as given at the Chestnut.

Robson and Crane, the funny pair, have deserted the Arch for the Chestnut Street Opera House. They are funnier every time they come to town, and Our Bachelors is a play admirably adapted to them.

The Walnut has returned to tragedy. The Legion of Honor company didn't get very rich while here, and Buffalo Bill played mostly to the galleries. Now the theatre is getting down to solid work, with John McCullough. He opened in Virginius, in which he is at his best.

John S. Clarke had a very appreciative audience at the Lyceum on Monday night, when he produced Elopement, or Spyder's Boarding House. It is a rehash of Babes in the Wood with the scene transferred to New York. Mr. Clark is funny. There is no doubt of that. His facial expression is something wonderful.

John Stetson's Ideal company opened at the Academy in Patience. The Academy was packed—something like the Patti nights last week. But we have had much better performances of Patience over here than Mr. Stetson's company gives. Some of the members were with the Rice company, which was at the Opera House last week. Patience was also sung at Wood's by the Church Choir company.

Items: The Patti concerts last week drew the most fashionable audiences of the season. They were very enthusiastic audiences. The receipts for the two concerts must have been about $18,000.—Boccaccio, by the Twelve Jolly Bachelors company, takes the place of Pinafore at the Eighth Street Theatre.—The Australian Circus continues to astonish the patrons of the National.—Lights of Our City is a new burlesque at the Eleventh Street Opera House. —Thatcher's Arch Street place has a fine holiday programme.

## ALABAMA.

MOBILE.

Mobile Theatre (T. C. DeLeon, manager): The week has been void of theatricals, save a very creditable amateur performance of Girofle Guofla by Mobile talent. Booked: Lawrence Barrett 23d and 24th, Max Fehrmann 26th.

## COLORADO.

DENVER.

Tabor Grand Opera House (W. H. Bush, manager): Salsbury's Troubadours closed 17th; splendid week's business. Alvin Joslin 22d. The Lingards will be the attraction during the holidays.

Palace Theatre (Ed. Chase, proprietor): A good programme to large business.

## CONNECTICUT.

BRIDGEPORT.

Hawes Opera House (E. V. Hawes, manager): Ford's English Opera company, 24th, to moderate business, in The Mascotte; the company is an evenly balanced one. Booked: Emily Rigl, 26th.

NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor): Closed during week. Ford's Opera company opens 26th for three days of light opera.

Grand Opera House (Clark Peck, proprietor): Haverly's Strategists 19th and 20th to small business.

New Haven Opera House (John N. Near, manager): Cinderella at School was the Christmas attraction 26th. Minnie Cummings, who has become associated with Mr. Near in the management, will make her appearance 31st, with a well selected stock company. The plan is now to run a regular company, playing original and standard pieces.

NORWALK.

Music Hall (F. M. Knapp, manager): Deacon Crankett, to small house, 23d; Harry Miner's Comedy Four company, 27th.

Opera House (Fred. W. Mitchell, manager): This house is undergoing another thorough renovating, and will be closed during the month of January. One thousand dollars will be spent in redecorating.

## DISTRICT OF COLUMBIA.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Lotta last week in Little Detective and Bob. The Vokes Family this week. Denman Thompson Jan. 2.

Ford's Opera House (John T. Ford, manager): Eric Bayley's company in The Colonel this week. Humpty Dumpty Jan. 2.

Theatre Comiqoe (Budd and O'Neil, managers): J. W. McAndrew in The Rangers.

## GEORGIA.

MACON.

Ralston Hall (Turpin and Ogden, managers): Frederick Warde played Virginius 19th and Richelieu 20th, to two good houses, giving general satisfaction. Nothing booked up to Jan. 6, when the Vokes Family appear.

ROME.

Nevin Opera House (M. A. Nevin, manager): Hess' Acme Opera company in the Mascotte 20th to fair house, Performance good.

SAVANNAH.

Theatre (H. C. Houston, manager): Nothing of interest during the past ten days. Rossi 23d and 24th to good business. Frederick Warde 26th and 27th.

## ILLINOIS.

BLOOMINGTON.

Opera House (Tillotson and Fell, managers): Rogers' Comedy company, 19th, in My Sweetheart, to a large house. Frank I. Frayne, 20th, to a good house.

Durley Hall (Tillotson and Fell, managers): Oliver Doud Byron, 21st, to a large audience, despite a heavy rain storm.

JOLIET.

Opera House (E. S. Barney, manager): C. H. Smith's U. T. C. company, 19th, to crowded house. Ada Gray, 20th and 21st, to fair and light business. Victoria Loftus' Blondes, 22d, to thin house.

LINCOLN.

Gillett's Opera House (J. T. James, manager): Hi Henry's Premium Minstrels 19th to crowded house, with refined performance. C. C. Burnett lectured 21st to a large audience.

QUINCY.

Opera House (Dr. P. A. Marks, manager): The Rogers Comedy company in My Sweetheart, 22d, to good house; the performance was quite good. John R. was the recipient of a handsome gold-headed cane from the Quincy boys as a testimonial of their good feeling for him.

ROCKFORD.

The Opera House (J. P. Norman, manager): Anthony and Ellis' H. D., 21st; fair performance to good business. Helen Potter's Pleiades in excellent entertainment, 22d, to fair audience.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Frank Mayo appeared 16th, in Macbeth, to light business, and at matinee, 17th, Ingomar to a medium-sized audience, and at night Mr. Mayo appeared as Richard III. to a good house. On the 20th the Rogers Comedy company performed My Sweetheart to a good sized audience. Frank Frayne in Mardo, 21st, to a light house. Oliver Doud Byron in Across the Continent, 24th, to good business.

Adelphi Theatre (W. H. Laird, proprietor): Business light for week.

Item: Manager Laird has taken the management of the Quincy Variety House in connection with the Adelphi of this city.

## INDIANA.

ANDERSON.

Union Hall (C. K. McCollough, manager): Langdon and Allison combination gave a very poor performance 20th to a fair house. Canfield and Lamont's Humpty Dumpty 23d to a poor house. Performance good.

BRAZIL.

Turner's Hall (Abe Turner, manager): The Villas to a big business 22d, 23d, 24th; performance fair. Canfield and Lamont 31st.

COLUMBUS.

Opera House (John Doup, manager): Duprez and Benedict's Minstrels 20th; good business. Performance entirely too loud, and bordered on variety. New England Opera company 23d and 24th in Mascotte. Good business and first class performance. Madison Square Theatre company in Hazel Kirke 24th. Largest business of the season.

GREENCASTLE.

Hannemann Opera House (Brattia and Blake manager): Hazel Kirke 23d by one of the legitimate companies to a very large and enthusiastic audience. Our people enjoyed the piece very much.

INDIANAPOLIS.

Dickson's Grand Opera House (J. B. and G. A. Dicksons, managers): Nat. C. Goodwin to light business the first half of the week in Hobbies, and Member for Slocum the balance. The performance merited a much larger patronage. Hearts of Oak week of 26th.

Park Theatre (J. B. and G. A. Dickson, managers): Emelie Melville company in Royal Middy, Boccaccio and Chimes of Normandy 23d, 24th and 25th, to light business. This company is by far the best comic opera company that has appeared in this city this season.

English's Opera House (Will. E. English, manager): John S. Clarke, the comedian, to light business the first half of the week; the remaining half was taken by Haverly's Minstrels to a passable business. Since its last appearance some changes have taken place that have materially weakened the party. Hoey and Hardie's Child of the State 26th, 27th and 28th.

LAFAYETTE.

Grand Opera House (F. E. D. McGinley, manager): Miner-Rooney combination gave a fair performance to good business 19th; Clara Louise Kellogg to big business 21st; Baker and Farron to slim house 22nd, partly owing to bad weather; Mahn's Opera company to crowded houses 23d in the opera of Patience. The performance was of a very high grade, the prompter being an excellent reader.

NEW ALBANY.

New Albany Opera House (J. Harbenson, agent): The New England Opera company in the Mascotte 19th and 20th to a large audience each evening. The Mozart quartette gives an entertainment 27th. Hoey and Hardie combination 29th, Nick Roberts 21st.

PERU.

Concord Theatre (L. M. Clark, manager): Langdon and Allison's Swift and Sure combination, Minnie Oscar Gray as the star, drew poor houses 21st; company fair. Wm. Stafford, supported by Rosa Rand, gave Snowball and Don Cæsar de Bazan to fair audience 23d and 24th and Saturday matinee; company fair.

RICHMOND.

Phillips' Opera House (N. J. C. Watts, manager): Fun on the Bristol 20th; large and delighted audience. Herne's Hearts of Oak drew a brilliant house 22d; the piece, as produced, fell far below expectation. Pat Rooney to poor business 23d; performance good: Duprez and Benedict 26th.

Grand Opera House (J. J. Russell, manager): Marion Gray combination 23d and 24th. Georgia Minstrels 26th.

TERRE HAUTE.

Opera House (H. M. Smith, manager): Clara Louise Kellogg 20th, to fair business; Baker and Farron in Chris and Lena 21st, to small audience; Haverly's European Mastadons to large business 22d; the Harrisons 26th; John T. Raymond 27th.

VINCENNES.

Green's Opera House (Wm. Green, manager): Baker and Farron to a moderate business 19th. Herne's Hearts of Oak played to only a moderate house 23d. The troupe did not arrive here until 8:20 P. M. The non-appearance of the Hess Acme Opera company 24th created much dissatisfaction.

## IOWA.

BURLINGTON.

Grimes' Opera House (R. M. Washburn, manager): Boston Ideal Opera company in Pirates of Penzance (matinee) 17th. In the evening 600 people paid their dollar-and-a-half each to hear The Bells of Corneville, with Phillips and Whitney in the cast, but these two artists had gone on to St. Louis, to the indignation of our people; besides, the opera was frightfully cut, in order to catch a train. James Simms' company 19th, week; very good, low-priced entertainment.

Grand Opera House: Emma Abbott Opera company will open this house Jan. 6 and 7. General Phil Sheridan, Postmaster General James, Frank Hatton, and a number of Chicago gentlemen, including members of the press, will come in a special car to attend the opening.

COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, manager): Leavitt's Gigantean Minstrels to a large audience 19th. Salsbury Troubadours booked for 31st.

Item: Kate Laramer James, Council Bluff's charming opera singer, left on the 20th for New York, to join the Strakosch Opera company.

DUBUQUE.

Opera House (Duncan and Waller, managers): The Lyceum Opera company 23d to a large audience, playing under auspices of Library association. The company is small and weak. Smith's Double U. T. 24th, with matinee to good business; company is good.

FORT MADISON.

Concordia Hall (Charles Doerr, manager): Anthony-Ellis U. T. C. 16th to a very large audience; company fair.

IOWA CITY.

Opera House (John Coldren, manager): Helen Potter Pleades to a large house 16th. Emma Leland 19th, week, in a Celebrated Case to poor business.

KEOKUK.

Keokuk Opera House: Rogers' Comedy company 23d to good business. Holiday snaps are abundant. Colored Mastodon Minstrels stranded on the shoals of financial distress at Grinnell, Ia., and did not fill date here. This snap was under management of J. H. Wallack and one Thorp, who are evidently ahead of their company and several opera house managers, if reports from Quincy and Des Moines are true. Manager Hughes compelled Schwartz the manager who was playing the Boston Ideals over this circuit to pay $150 for failing to keep engagement 17th. Your correspondent wishes to acknowledge the receipt of tickets to the opening of the new opera house at Burlington which is to take place January 6 or 7.

MARSHALLTOWN.

Woodbury Opera House (A. G. Glick, manager): Forbes Dramatic company 17th in Black Diamonds, 19th in True Devotion. The old-time favorite, Ben Cotton, and his little daughter Ideline made a special hit, and were ably supported by Nellie Cotton and other members of the company.

## KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor: Herne's Hearts of Oak was billed for three nights past week, but only played two, owing to the indisposition of Mr. Herne on the second night; business was very poor. M. B. Curtis in Sam'l of Posen was the attraction the latter part of the week to good business.

Opera House (John T. Macauley, manager): Emelie Melville Opera troupe has made the success of the season, filling the house at each performance with a fashionable audience. The company is first-class in every respect.

Items: The electric light will be in use this week at our theatres for the first time.—The Whallens Brothers, of the Buckingham, presented Col. Savage, treasurer of the house, with a handsome gold watch and chain on Christmas eve. Mr. Savage has been connected with the house since the opening, and is the brains of the theatre.—Helen Harold, late of Rice's Evangeline company, is idle in this city.

PADUCAH.

St. Clair Hall (Lamdin and Halloran, managers): Haverly's Widow Bedott 17th did a good business and took well. Nick Roberts' Humpty Dumpty 21st to good business; mediocre show.

Broadway Opera House (E. C. Elliott, manager): A good variety show was given last week, and business continues to be large.

## MAINE.

BANGOR.

The Tourists 22d to poor business, on account of very stormy night. Jay Rial's U. T. C. company 23d, 24th and 26th to light business.

LEWISTON.

Music Hall (Charles Horbury, lessee and manager): Tourists gave a good performance to large house 21st.

City Hall: Boylston Treupe, variety, 19th to fair business.

PORTLAND.

New Portland Theatre (Frank Curtis, manager): The Tourists, 23d and 24th, to large business, and gave satisfaction.

City Hall, Stoddard's lecture, Down the Danube, to over two thousand people.

Items: Manager Curtis is home for the holidays.—The medallion of Margaret Mather, in the Christmas number of THE MIRROR, is universally admired.

## MASSACHUSETTS.

CHELSEA.

Academy of Music (J. B. Field, manager): Mr. and Mrs. Geo. Knight in Otto to a fine audience 19th. Benefit of Manager Field, 20th, when the operetta of Betsy Baker was given, and Georgie Cayvan gave some very fine readings.

FALL RIVER.

Academy of Music (George Hackett, manager): Baron Rudolph was capably played by the Knights, 22d. The piece is not a perfect one by any means, but it gives birth to a new eccentricity on the part of George Knight that may ultimately place him on the plane of dramatic distinction. The supporting company is quite good. The house was a slim one. Edwin Booth will favor us with his superb rendition of Othello Jan. 2.

LOWELL.

Music Hall (Simons and Emery, lessees): Haverly's Strategists 23d to a fair house. Boston Theatre company in Michel Strogoff 26th.

Huntington Hall: Boylston Museum company 26th; Bay State Opera company in The Muskateer Jan. 4.

LYNN.

Music Hall: Lynn Juvenile Opera company (?) 21st and 22d, to light business, in the operetta Goldon Hair.

Item: Louise Zarrand, the Grand Army reader, read before Post 5, of this city 24th.

MILFORD.

Music Hall: Kate Claxton, 20th, in Double Marriage, to a large house.

TAUNTON.

Music Hall (A. B. White, proprietor): Boyleston Museum company, 20th, to a large house. Mr. and Mrs. Geo. S. Knight in Baron Rudolph, 21st, to a large and well pleased audience.

WORCESTER.

Music Hall (R. M. Reynolds, manager): The Fifth Avenue Comedy company in Led Astray 24th gave a very pleasing entertainment, the company being a good one; 26th East Lynne.

Item: Theatrical business has been light here for several weeks, excursions to the Boston theatres receiving the patronage of our theatre-going public.

## MICHIGAN.

KALAMAZOO.

Kalamazoo Opera House (Chase and Solomon, managers): Paine Opera company 21st, to fair business; Frayne combination 28th.

## MINNESOTA.

ST. PAUL.

Opera House (Charles Hains, manager): Marie Pauline Neivinger made a successful debut before a St. Paul audience, in concert, 20th, assisted by local talent. Miss Neivinger possesses a well-trained voice, and sang admirably. Steele Mackaye company 22d in Won at Last, to a fine audience.

## MISSOURI.

HANNIBAL.

Mozart Hall (William Masterson, manager): Complimentary concert 23d to Carrie E. Mason, the accomplished soprano singer of the Strong Place Baptist Church, Brooklyn, to a highly appreciative audience. The Professor Jan. 6.

KANSAS CITY.

Court House (M. H. Hudson, manager): The Ideal combination 16th and 17th to fair business. The Cartland-Murray combination 19th, 20th and 21st to very poor business; weather disagreeable. Leavitt's Gigantean Minstrels 24th and 25th to fine business.

ST. JOSEPH.

Tootle's Opera House (C. F. Craig, manager): Leavitt's Gigantean Minctrels 20th to fair business; weather terrible; excellent performances. Hartz the prestidigatateur, opened to a big house 21st four nights.

## NEBRASKA.

OMAHA.

Boyd's Opera House (A. L. Marsh, manager): Leavitt's Gigantean Minstrels 16th and 17th to excellent business. It was pronounced by everybody to be the best one ever in Omaha. Nothing booked for holidays. There has been nothing at the Academy for a week and nothing booked before the first of the year.

Items: R. L. Marsh, the popular and efficient manager of Boyd's, has gone to Chicago for a weeks' vacation.—J. S. Halbert of the Academy is also out of town for a week.

## NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): M'lle Rhea, supported by a very fine company, played Camille 19th to a fair audience. John L. Stoddard gave his second lecture 20th to a very large audience.

Smyth's Opera House (John Shirley, manager): The Grinnell My Wife combination did not appear 19th. Perhaps it never will again anywhere else.

PORTSMOUTH.

Music Hall: Amusements scarce here the past week. Since the notification of the appearance of the Grinnell Combination, 22d, it is understood that the company has withdrawn. The Wilkinson's return 31st from a successful Southwestern trip.

## NEW JERSEY.

ORANGE.

Orange Music Hall (G. P. Kingsley, manager): Rice Opera Comique company rendered Patience 21st to a large audience.

TRENTON.

Taylor's Opera House (John Taylor, manager): Willie Edouin's Sparks 22d gave good satisfaction to a fair house. Weather disagreeable. Tony Denier's Humpty Dumpty 24th to large house.

Item: F. D. Hildreth, treasurer Tony Denier, was presented with a handsome badge by Topack and Steele of this city. The design is a very good one. The bar is inscribed with Mr. Hildreth's name, and suspended from same is the emblem of the Masons and also a very handsome emblem of the B. P. O. E., and inscribed on the back are the donors' names.

## NEW YORK.

ALBANY.

Leland Opera House (Mrs. C. E. Leland, manageress): Hermann 19th, 20th and 21st to very light business. The Planter's Wife company, headed by Joseph Wheelock and Rose Keene, to meagre business. Mary Anderson opens 26th, week.

Music Hall (George E. Oliver, manager): Bunnell's Museum company did a fair business at this house during the past week. Col. Robinson's H. D. 26th.

Tweddle Hall (Wm. Appleton, Jr., manager): Harry Miner's combination 21st drew a large audience. Rhea in Camille and Adrienne 22d, 23d and 24th to empty benches, although the star made a very favorable impression, which is more than can be said of the supporting company.

BATAVIA.

Opera House (H. C. Ferren, manager): Rose Eytinge in Felicia 19th to a crowded house.

Item: Five minutes after the opening of the package containing the CHRISTMAS MIRROR at Mackeys' news-room every copy was sold, notwithstanding the fact that an extra number had been ordered.

BROCKPORT.

Ward's Opera House (Geo. R. Ward, manager): Mrs. G. C. Howard's U. T. company gave the Two Orphans, 23d, to good house. Helen Coleman's Widow Bedott company canceled.

BUFFALO.

Academy of Music (Meech Bros., proprietors): Joseph Jefferson presented The Rivals the first four nights of this week, and Rip Van Winkle the other nights. For this week, Rose Eytinge in Felicia the first half of the week, Mr. and Mrs. W. J. Florence rounding out the week in The Mighty Dollar. The following week Deacon Crankett.

St. James Hall (Flint and Carr, managers): The Kiralfy Bros.' Michel Strogoff first three evenings, the attendance being excellent. The popular opera of Patience closed a very successful week, the Comley-Barton company presenting it. This week B., W., P. and W.'s Minstrels gave three performances.

The Adelphi (Joe Lang, manager): The attraction this week will be Humpty Dumpty, with John Hall as Humpty and Leonard Wells as Pantaloon.

Item: Manager Dan Shelby, who so successfully managed the Adelphi Theatre for a long season in this city, and lately connected with Shelby and Pullman Bros.' Circus, has sold out his interest in the last-named concern and has leased the Academy of Music at Chicago for a term of years.

DUNKIRK.

Nelson's Opera House (F. J. Gilbert, manager): Hill's All the Rage 21st drew a good house. Rose Eytinge appears in Felicia 29th.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): This new amusement hall was opened 19th by Maggie Mitchell in Fanchon, her first appearance in this city. The engagement lasted three evenings; well filled houses each night, and all were highly pleased, both with the new opera house and with the performances.

KINGSTON.

Music Hall (W. H. Freer, manager): Col. Robinson's H. D. 21st to a fair house, giving a miserable show. Healy's Hibernians 22d to a poor house; good performance. The Guy Family, a mob of barn-stormers, tortured a small audience 25th.

Sampson Opera House (Phil Sampson, proprietor): Miner's Comedy Four gave a splendid performance 22d to a good house.

ONEIDA.

Opera House (Captain Remick, manager): Rentz' minstrels played to big house 23d; show good.

OSWEGO.

Academy of Music (W. B. Phelps, manager): The so-called Union Square company that gave East Lynne so poorly before a thin house, 21st, is in reality Mr. and Mrs. G. C. Howard's U. T. C. company. Michael Strogoff did a fair business and gave satisfaction, 23d. Will Grovers' Humpty Dumpty troupe to large business, 24th.

ROCHESTER.

Corinthian Academy of Music (Arthur Leutchford, manager): Bartley Campbell's My Geraldine company to light houses 19th, 20th and 21st. B. McAuley in Uncle Dan'l appeared to poor business 22d, 23d and 24th. Hill's Deacon Crankett one week, 26th.

Grand Opera House (Jos. Gobay, manager): Kiralfy's Michel Strogoff drew a large audience 22d. Maggie Mitchell did a fine business 23d and 24th. Charlotte Thompson 26th.

Item: As noted in the MIRROR last week, suit has been commenced against Bartley Campbell by Brooks and Dickson, for breach of contract; damages claimed two hundred dollars.

SYRACUSE.

Grand Opera House (P. H. Lehnen, manager): Remenyi's Concert company to good business, 19th. Miss Mason was well received by her old friends. Mrs. Howard's U. T. C. gave satisfaction to good business, 20th. Florences to large business, 23d and 24th. Maggie Mitchell, 26th, 27th; Henmann balance of week.

Item: Theatrical business during the past year in Syracuse has showed a marked increase over previous years. The coming year bids fair to be even better, as the new opera house will then be finished.

TROY.

Griswold Opera House (S. M. Hickey, manager): Mlle. Rhea to large house 21st. Prof. Hermann held forth 22d, 23d and 24th to good audiences. Kiraltys' Michel Strogoff 26th, 27th and 28ht.

Rand's Opera House (Preston and Powers, managers): Harry Miner's Comedy Four were well patronized 20th. Booked: Wilbur's Comic Opera company 26th, 27th and 28th.

Grand Central Theatre (C. S. Gray & Co., managers): This place was completely destroyed by fire 24th, caused by a defect in the heater. It was owned by Thomas Miller of New York, and it is doubtful if it will be rebuilt as a theatre, as the location is not suitable for a place of amusement.

## NORTH CAROLINA.

CHARLOTTE.

Charlotte Opera House (L. W. Sanders, manager): Denman Thompson in Joshua Whitcomb, 22d, to very poor house. Fred. Warde, Jan. 4.

## OHIO.

CLEVELAND.

Euclid Opera House (L. G. Hanna, manager): Bartley Campbell's Galley Slave proved a rather mild attraction last week; the piece has been produced here for three consecutive seasons, and has lost the charm of novelty. Maude Granger left the company at Chicago, but her place was acceptably filled by Gussie DeForest, and [illegible] Clayton played Francesco fairly well; stage settings superb. Nick Roberts' H. D. company, 26th, week.

Academy of Music (John A. Ellsler, manager): Leavitt's Specialty company contains some good variety people, and a very fair house enjoyed their clever performance. J. K. Tillotson's new play, The Planter's Wife, will be the Christmas attraction, followed Jan. 2d, week, by the Swift and Sure combination.

Items: C. H. Drew is rapidly convalescing at his home in this city, and will probably join Mrs. Gates in California, before the close of the season.—The CHRISTMAS MIRRORS were all sold within an hour after their arrival at the news stands.—Patience and The Royal Middy will be done here by the Melville company.—Val Vose severed his connection with Leavitt's company last week.—Tom Thumb and wife at Case Hall, Jan. 2.

COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): Milton Nobles in Interviews 19th for benefit of Col. Morris, played to good but not crowded house. Gus Williams in Wanted a Carpenter to light house 20th. Haverly's European Mastodons had a crowded house 21st. Neil Burgess in Widow Bedott 23d and 24th to light business.

Grand Opera House (Col. Theodore Morris, manager): House has been closed since 13th on account of the fire. Will reopen 26th with Collier's Banker's Daughter.

DAYTON.

Music Hall (Chas. D. Mead, manager): Fun on the Bristol 19th to good house. Sam'l of Posen 21st to a fair house. Georgia Minstrels to a fair house 23d.

Items: The Rinks are depressing theatrical business a little.—The Rentz-Santley gave entertainment at the Soldiers' Home 24th to a good audience.

NEWARK.

Music Hall (Chas. Montgomery, Manager): Milton Nobles in Phœnix, 20th, to very small house. Neil Burgess' Widow Bedott company, 22d; fair house.

SANDUSKY.

Bumiller's Opera House (William Stoffe, manager): Collier's Banker's Daughter, to a large audience, 21st. The company is a good one. Brooks and Dickson's World company No. 2, 23d, 24th, and Christmas matinee, 24th, to paying houses.

TOLEDO.

Wheeler's Opera House (C. J. Whitney, manager): Bartley Campbell's Matrimony 19th and 20th, to light business; performance good, W. H. Powers and Agnes Herndon sustaining leading parts satisfactorily. Banker's Daughter, 22d, 23d and 24th, by Collier's splendid company; Florence White, who has recently succeeded Adele Belgarde as Lillian, is a careful, painstaking little actress. B., W., P. and W.'s Minstrels, announced for 21st, canceled. Rooms for Rent, 26th and 27th.

Music Hall (H. H. Darby, manager): Lillian Chase, a talented elocutionist, gave a pleasing entertainment, 20th, to a large audience. The Kellogg Concert company, who were to have appeared here 27th, have canceled.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): Neil Burgess in Widow Bedott to fair business, 17th. Haverly's new mastodons to good house, 19th. John A. Stevens gave Unknown to fair house, 21st.

ZANESVILLE.

Opera House (Schultz & Co., managers): Haverly's Original Mastodons to good house 20th. John S. Clarke, 22d, to small audience.

## PENNSYLVANIA.

EASTON.

Opera House (W. M. Shultz, proprietor): Gill's Goblins on the 23d proved very popular. Booked: Legion of Honor combination 26th.

ERIE.

Park Opera House (Wm. J. Sell, manager): Hill's All The Rage company, 20th, to light business for the week. Mr. and Mrs. W. J. Florence, 26th and 27th. Thos. W. Keene in Richard III., 28th. Rose Eytinge in Felicia, 30th.

HARRISBURG.

Opera House (H. J. Steel, manager): Helen Blythe in Pique to a small audience 22d. John A. Stevens in Unknown 24th to fair house. Gulick's Furnished Rooms 26th.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Helen Blythe with a passable company, played Pique, 12th, to light business. German's Church Choir company presented Patience, 20th, to a good house.

MEADVILLE.

Opera House (H. M. Richmond, manager): Hill's All The Rage attracted a fair house, 19th. Haverly's New Mastodons, 20th, to good business.

OIL CITY.

Grand Opera House (Wagner and Reis, managers): Haverly's New Mastodons gave a fair minstrel performance, 23d, to good house. T. W. Keene will favor we oleaginous residents on the 30th with his Shakespearean presence.

PITTSBURG.

Opera House (John A. Ellsler, manager): Brooks and Dickson's World closed a fair weeks' business 24th. Joseph Jefferson 26th, week.

Library Hall (Fred. A. Parker, manager): Geo. H. Adams' Pantomime combination closed a fair week's business 24th. Den. Thompson opens 26th, week.

Williams' Academy (H. W. Williams, manager): Large business is still the rule at this house. A large vaudeville company will appear during the holiday week.

Museum (Harris and Kohl, managers): Business large and the show is quite meritorious.

Items.—Carncross' Minstrels will go to Europe this coming Spring.—Dan Rice is lecturing on the absurdities of the Bob Ingersoll theory. Dan knows all about this matter.—Lizzie Jeremy has severed her connection with Campbell's My Geraldine company, and is at her home in this city. She will leave for New York about January 1. Eugenia Blair takes her place.—Mrs. J. H. Lane, the wife of the manager of Adams' Humpty Dumpty party, died suddenly at her residence in New Brunswick, N. J., last week. Lane was with the company in this city when called to attend the funeral.—The MIRROR'S Christmas number was greatly admired in this city. The supply was not equal to the demand.

READING.

Grand Opera House (Geo. M. Miller, manager): Helen Blythe and company in Pique and Divorce 20th and 21st. Aldrich and Parsloe in My Partner 24th to excellent business. Hyde and Behman's Star Specialty

CONTINUED ON EIGHTH PAGE.

NEW YORK MIRROR

FOUNDED IN 18[illegible]2 BY GEORGE P. MORRIS AND N. P. WILLIS.

THE ORGAN OF THE THEATRICAL MANAGERS AND DRAMATIC PROFESSION OF AMERICA.

HARRISON GREY FISKE,
EDITOR.

Published Every Thursday at No. 12 Union Square, New York, by
THE MIRROR NEWSPAPER COMPANY,
PROPRIETORS.

SUBSCRIPTION.

One year..........$4.00 | Six months.......$2.00

ADVERTISING—Fifteen cents per line. Professional Cards, $3 per quarter. Transient advertisements must be paid for strictly in advance. Advertisements received up to 1 p. m. Wednesday. Foreign advertisements and subscriptions will be received by HENRY F. GILLIG & Co., American Exchange, 449 Strand, London, W. C., who keep THE MIRROR on sale in their Press and News Department.

THE MIRROR is supplied to the trade by the AMERICAN NEWS COMPANY and its branches. Make checks and money-orders payable to
THE NEW YORK MIRROR,
Station "D," New York P. O.

ENTERED AT THE NEW YORK POST OFFICE AS "SECOND CLASS MAIL MATTER."

NEW YORK, - - DECEMBER 31, 1881.


### Mirror Letter-List.

Anderson, J. A.
Abbott, Emma
Anthony and Ellis
Ainslee, John E.
Adrion, Rose
Allison, Charles
Abeling, H.
Atkins, Louis
Booth, Edwin
Billini, Laura
Baldwin, Ada S.
Bowser, Charles
Benton, W. G.
Brown, F. A.
Bishop, W H.
Bangs, Frank
Barrymore, Maurice
Butler, Fred
Byron, Oliver Dowd
Boucicault, Dion
Bohee, George
Bohee, James
Beard, Frank
Berry, William
Bascomb, Harry
Bonner, Robert
Belmore, Grace
Brown, W. L.
Booth, Agnes
Burke, John M.
Brown, E. S.
Burkley, John W.
Bishop, C. B.
Bendix, Theodore
Clancy, Laura
Campbell, Bartley
Clarke, George
Cline, C. B.
Cook, C. W.
Cussick, John,
Cowley, Albert
Conrow, Marie
Crabtree, George
Colton, Harry
Champness, E.
Carrington, Abbie
Chapman, Will, 2
Chase, Clara J.
Campbell, Wm. H.
Chester, Amy
Costello, James
Clapham, Harry
Carina, Mme.
Cavendish, Ada, 2
Carson, Emma,
Coghlan, Rose
Coombs, Jane, 2
Cohen, Sidney
Corinne Merrimakers
Corrigan, Lizzie
Clifford, Estelle.
Collins, Ida
Crisp, W. H.
Deland, Annie
De Gez, J. F.
De Lorme, Harry, 2
Duffield, Harry,
Denier, Tony,
Devide, Charles,
Davis, C. L.
Davenport, E C.
Dempsey, Louise, 2
Dayton, Lillian
Dalziel, D.
Dobson, Frank
Dunn, Julia E
Du Breul, A F.
De Estes, Helen
Dunlap, Mattie
Dickson, Louise
Eytinge, Rose
Elliot, Wm. J.
Egbert, Annie
Emmett, Jos. K.
Earle, Mattie
Farrell, Frank
Fiske, Moses
Falkirk, H. S.
Fitch, Florence
Fortune, A., 2
Fryer, J C.
Farmer, Harry (2)
Farrell, Minnie
Froom and Jarvis
Fish, John H.
Forbes, Charles, 2
Field, Kate
Forepaugh, Adam
Gilreath, Belton
Gill, William
Gilmore & Benton
Greaves, Estelle
Gunter, A. C.
Gulick & Blaisdell
Garthwaite, Fanny
Gilbert and Sullivan,
Grau, Mr.
Graham, R. E.
Gotthold, J. N.
Gressel, Louis R.
Goodwin, N. C.
Griffith, George N.
Gulick, Joseph
Haywood, Josie E., 3
Harrison, Louis
Harris, Hamilton
Haverly, J. H.
Howard, L. F.
Hudson, George B.
Hofele, F. W., 2
Hutchings, Alice, 2
Hall, Pauline
Howell, E. C.
Hall, Florence
Hanley, Mart
Harley, Grace
Herbert, Amelia
Hazzard, Augustus G.
Jones, Willie
Jarret, H. C 3
Johnson, Col. Robert
James, W. St. I.
Jefferson, Joseph
Jessop, George H.
Janauschek, Mme.
Jessop, George H.
Kiley, Henry
Kilday, Ed
Kaufman, Alex
Kennedy, Harry
Kellogg, Clara Louise
Kiralfy Bros.
Kidder, Charles
Knowles, R. G.
Kersands, William
King, Julia Rive
Lewis, Morris,
Linden, Earnest
Latour, A.
Leaman, Louis
Leonzo, Harry
Leonard, H.
Lotta Comedy co., (3)
Lee, Dallas W., (2)
Lane Harry
Lawrence, L. F.
Lorraine, Emma
Leake, William H.
Lester, Billy
Leland, Matt
Logan, Alice S.
Morris, Kate V.
Mayo, Frank
McCullough, John
McCormick, J. B.
McWade, Robert
Mackay, Mr.
Morrison, James
Morris, Clara
Mack, J.
Merrill, J. Y.
Mosby, A. J.
Mulholland, William
McKay, Andy
McDonald, Phil A.
Montgomery, H. W., 2
Morton, Charles
Mackaye, Steele
Murphy, Joe
Foxon, Nellie
Naylor, W.
Nottingham, Albert
Newcomb, Bobby
Otrotonas, James,
Owens, John E, 3
Obermiller, Louise
Ottolengui, D.
Oates, Alice
Power, W. H.
Pendleton, Frank
Pease Harry
Pelham, Claude
Plaisted, P. S.
Pond, J. B.
Pulsifer, Chauncey
Rickaby, John
Reeves, Alexander
Rowe, J. H.
Raymond, John T.
Rogers, L.
Robinson, Forest, 2
Roberts, Richard E.
Rebers, Sallie
Rossmore, Mabel
Remetze, Mrs.
Stone, Alonzo
Scott, Robert
Sommers, Jack
Sullivan, Dick
Sherrington, Georgie
Seabrooke, Thomas
Spencer, Henry
Stewart, J. B., 3
Stevens, Ed A., 2
Sedgwick, Helen (2)
Snelbaker, T. E. 2
Scott-Siddons, Mrs.
Smith, T. H.
Sawyer Jacob
Scott, Lester F.
Stedman, Edmund C.
Sheppard, F. S.
Small, Frank A.
Stevenson, John A.
Strakosch, Max
Shields, Tillie
Stockton, Richard
Sample, J. G.
St. Aubyn, Gertrude
Titus, Tracy W.
Tompkins, Eugene
Thompson, Charlotte
Thompson, Den, 2
Tanner, Rose
Travers, Helen
Temple, Louise, 4
Tillotson, T. T.
Vaughan, Clementine
Vandyke, Elma
Vanduvere, J. C.
Verona, Sadie
Vosburg.
Webber, E. T.
Wheelock, J.
Wolcott, H. H., 2
Wallack, Arthur
Williams, Frank
Wheatleigh, Charles
Wilson Godfrey
Wetherell & Pratt
Wright, E. H. Warren
Watson and Ellis
Wagner, Cal
Wood, T. R.
Weber, Sophie
Wynne, Sallie
Weitz, J. M.
Young, Fred A.

**The New York Mirror has the Largest Dramatic Circulation in America.**

THE Elks Ball this season will be a wonderful affair. The surprises, processional [illegible] tableaux and other brilliant features [illegible] it one of the events of the year.

## A Happy New Year.

Here is another holiday that falls on a Sunday, and will, therefore, be doubly happy for the profession. No matinee or evening performances on New Year's Day this year. No working on the stage while other people are making or receiving friendly calls with all the compliments of the season. No scrambling through a hasty dinner to hurry to the theatres at night, while the rest of the world are just beginning to enjoy themselves. These disagreeables will come on New Year's Monday, it is true; but still the real New Year's Day is the Actors' Own this year, and we hope that it will be happy, and may have many happy returns!

To add to the general enjoyment, we have issued this week a NEW YEAR'S MIRROR, which reflects not only our good-will toward the profession, but the good wishes of all professionals for their own representative paper. You can easily determine whether the New Year opens happily for us by considering a few facts about THE CHRISTMAS MIRROR. We went to press with our twenty-page paper and nine-colored lithograph on Wednesday at noon, the extra orders for it already exceeding 11,000 copies. On Thursday morning lines of purchasers were formed at the news-stands. Before noon an extra order came over from Brentano's, that enterprising firm being all sold out. In the afternoon an extra order for 2,000 more copies was sent up from the American News Company. Fortunately, we had stereotyped THE CHRISTMAS MIRROR, and at once went to press with a second edition.

On Friday and Saturday we were overwhelmed with more extra orders by mail, from the newsdealers direct, and from the News Companies. A third edition was, therefore, necessary. The American News Company offered to take 10,000 more copies to supply the demand at their counters. Of course we could print any number of papers; but our nine-color lithograph could not be worked off fast enough to fill these hurried applications. Then the newsdealers began to sell the paper without the lithographic supplement, explaining to their customers the deficiency in the supply. Nobody grumbled or complained. "It is cheap enough anyhow," was the usual remark as the purchasers handed over their ten cents and walked away with THE CHRISTMAS MIRROR. We should like to thank each of them individually for this kindly criticism.

For the first time, then, in the history of America, a twenty-page dramatic paper has been issued; for the first time, three editions of a dramatic paper have been demanded by the public; for the first time, the circulation of a dramatic paper has equalled that of the great dailies, and exceeded that of all the other weekly papers that deal with theatricals combined. These are splendid facts with which to begin the New Year. Not less splendid are the assurances of our contemporaries that THE CHRISTMAS MIRROR deserved its immense popularity, and was really the best Christmas number issued. These compliments we gladly divide among our contributors, artists, reporters, correspondents, and the professionals who sent us special articles for that special number. But this NEW YEAR'S MIRROR shows that we do not intend that our Christmas issue shall have a monopoly of excellence. Every number of THE MIRROR will be equally worth reading during the Happy New Year.

We have to congratulate the profession, at the opening of 1882, with what has been accomplished during the past year, and with their brilliant prospects for the future. THE MIRROR has succeeded in thoroughly clearing out or reforming the disreputable gang which blackmailed the profession less than a year ago. The worst member of the gang is now under indictment for embezzlement, and we hope that reputable managers will not allow him to pollute their theatres with his presence during the short time that must elapse before his formal conviction and sentence. Others of the gang have professed repentance and reform, and should be encouraged to be decent—but closely watched to guard against backsliding. A new recruit for the blackmailers has been turned adrift from the paper that bears his name. This is a great reform accomplished, and there are three other MIRROR reforms in a fair way to be accomplished during the New Year. These are: the Actors' Fund; the International Dramatic Copyright; the Detection of Dramatic Thieves. "Either one of these enterprises," said a prominent manager recently, "would make THE MIRROR memorable as the only dramatic paper that ever did any practical good to the profession."

There is only one cloud upon the future to threaten the continuance of that prosperity which we have so long predicted and so heartily welcomed. Up to the time of the Vienna horror all the reputable theatres were doing finely. Since then the scare about fire and the holiday festivities have seriously crippled most of the theatres. The Vienna terror, instead of diminishing, is increased by the reports from abroad of the unsafe condition of London places of amusement. Here in New York all the theatres have been officially inspected, and all—except one—declared perfectly safe. That one unsafe theatre is doing all the mischief. That is the one rotten spot which spoils the whole fruit. The Chief Engineer of the Fire Department has recommended that this one unsafe theatre be torn down. The profession ought to insist that this advice be adopted. Professionals ought to refuse to enter or to act in a theatre officially declared unsafe. The press ought to refuse to advertise it, and ought to warn the public against going there. For a whole year the proprietors and managers have known that the Chief Engineer declared their house a "ROOKERY," and yet they have tried to coax the public into it. Now that they are officially exposed, they attempt to brazen the matter out. The entire profession is suffering from their fault. The one unsafe theatre injures all the safe establishments. Let this be corrected if managers and actors are to enjoy the Happy New Year.

With this exception, which can be easily removed by the press and the profession, the New Year is full of magnificent promise. We have now the best theatres, the best actors, and the choice of all the best plays in the world. The American Dramatist is now a fixed fact, and flourishes not only upon his native soil, but in foreign climes. Our greatest tragedians and comedians are accepted abroad as heartily as at home. All over the country the standard of popular entertainments is steadily rising, and the profession rises with the nobler demands upon it. In this city the sale of the Grand Opera House to Jay Gould will ultimately lead to a more legitimate management, and the sale of Booth's to a dry goods syndicate will soon get rid of an unwieldy house, which has partially ruined many professionals. But, in the place of these two theatres, the new Wallack's, the new Opera House, the new Casino, are already certainties, and other new theatres are projected for the New Year, leaving a grand balance in favor of the profession and the public. Long seasons and good salaries will still be the rule for 1882, and, with a firm assurance that our wish will be realized, we hope for all theatrical and musical managers, actors, artistes, authors, agents and employes,

A HAPPY NEW YEAR!

## The Herald and The Mirror.

We publish in another column this week an important editorial from the Herald in regard to the movement to secure international protection for plays. The Herald at once declares itself in favor of this movement, as having "a good end in view;" but our powerful contemporary thinks that "whether it will meet with any success in the near future is another question." That question is answered very satisfactorily by the reports which we have printed of the meetings of American dramatists, and the active co-operation of the Hon. Mr. Abbett and Messrs. McPherson and Cox. But we shall discuss this International Copyright movement in another article. At present we have quite another purpose.

This purpose is to heartily thank the Herald for having at last thrown its world-wide influence on the side of fair play to American dramatists, and to assure our contemporary of the pleasure with which we welcome its assistance. The Herald is to the daily press of this country what THE MIRROR is to the dramatic press—"facile princeps," without a rival in ability and enterprise. With the co-operation of the Herald, we shall feel that the cause of the native dramatists is already more than half won. Our great contemporary may have no idea of the good it can do to a righteous but struggling cause by only a few good words—by only a single favorable article. Especially is this the case in regard to the dramatic profession, which for over thirty years has looked to the Herald every day for its news and advertisements. There is no exaggeration in saying that if the Herald will champion the International Dramatic Copyright the success of the movement is assured.

And now, having obtained so much from the Herald, we are encouraged, like a journalistic Oliver Twist, to ask for more. There are two other movements most beneficial to the profession which THE MIRROR has inaugurated, and which we now need the decisive help of the Herald to complete. The one is an Actor's Fund—a fund raised by the actors themselves through annual benefits at all the theatres—to provide for the poor, sick, dying and dead members of the profession, without any other call upon the charity of the public. Surely the Herald is in favor of such self-help, and one editorial would enlist the whole profession in this simple but effectual plan of relief. The other movement is to detect and hunt down all the dramatic thieves who steal plays and perform them in Western villages without the permission of authors and managers. THE MIRROR has placed its entire corps of correspondents at the service of the managers in this matter. The Herald, which has correspondents everywhere, ought not to be less anxious to assist and protect honest professionals.

Finally, we have already had the help of the reportorial columns of the Herald, but we also require the aid of its strongest editorials, to close the one unsafe theatre in New York City, and thus relieve the profession from a constant disgrace and the public from a constant terror. We need not remind the Herald of the remarkable Nemesis in the fact that the only unsafe theatre in the metropolis is the only one which refused to close on the night of Garfield's funeral. Chief Gicquel says, most emphatically, that he has recommended that this theatre be torn down. He has written across the back of the report about it the simple but expressive word, "ROOKERY." He has declared it insecurely built, and severely condemned various features of its construction and arrangement. Now, in the face of facts like these, is the Herald to allow its columns to be used to coax people into this "rookery ?" Is the Herald going to permit this mantrap to keep open when Chief Gicquel declares that it ought to be torn down ? Is the Herald going to advise people to visit this condemned building? We hope not. We are sure that as soon as the attention of the Herald is directed to this matter it will at once put its veto upon any further performances in the "rookery."

## A Good Suggestion.

The Emperor of Austria has ordered that the Rink Theatre at Vienna shall be torn down and a memorial chapel to the victims of the theatre fire be erected upon its site.

This recalls THE MIRROR suggestion that upon the site of the only unsafe theatre in New York, which Chief Gicquel recommends to be torn down as a "rookery," a memorial statue of the late President Garfield shall be placed.

Our suggestion gains force from the fact that this unsafe theatre refused to close in honor of President Garfield on the night of his funeral.

THE story of how a lawyer belonging to the staff of the Madison Square Theatre, assisted by a MIRROR reporter, bought Hazel Kirke from a couple of play-stealers in King Street the other day, will be read with interest by everybody. It gives the clue to the means by which "snide" managers for years have been able to secure copyrighted plays with ease and at remarkably low prices. Besides this, the recital is calculated to put a stop to the whole thieving business, and thereby render an inestimable benefit to the profession and the public alike. It seems incredible that this traffic should have existed for a long while, right under the very noses of our dramatic authors and local managers, without discovery. But the extreme caution and cunning secrecy of Ligon and wife may in some part account for this. They are a precious pair, unscrupulous and dangerous to a degree. We propose to publish the woman's portrait next week, in order that doorkeepers at the theatres will learn to know her face and deal with her accordingly should she have the effrontery to present herself at the theatres to make any more attempts to steal plays by memorizing them or taking them down on paper. This last is a supposition, however, that is scarcely probable, because as we hold the legal proofs of their offense in reserve for future use, and as the Madison Square management has got its heavy Klaw on both Mr. and Mrs. Ligon, it is not likely that they will care to carry on their trade any longer in this vicinity. As a matter of purely disinterested advice we would advise the couple to pack up their belongings, burn their stolen manuscripts, and leave for parts unknown at once.

Two of our largest theatres have just been sold; Booth's to a dry goods syndicate for $550,000, and the Grand Opera House to Jay Gould for $719,000. This leaves room for two new theatres, and the *Herald* suggests that they ought to be small ones. Correct; who will build them in the *Happy New Year*?

## Personal.

MILLIKEN.—Edwin Milliken, who has played Met with Hazel Kirke No. 2, has been promoted to No. 1 company.

WALLACK.—We print a good picture of Lester Wallack on our first page, representing him in a favorite character.

RANDALL.—Adelaide Randall has recovered from a fit of sickness, and rejoins the Acme Opera company Monday in Kansas City.

WHY.—The Union Square company are complaining that they received no invitation to the Mother-in-Law professional matinee.

CHERIE.—Adelaide Cherie will shortly emerge from a brief retirement, having accepted a highly advantageous engagement.

OMITTED.—Owing to lack of space we are unavoidably compelled to leave over the fourth paper of the Wallack series this week.

LELAND.—Mrs. Leland requests the denial of the statement that she will not continue to manage the Leland Opera House, Albany, next season.

GUTHRIE.—Francesco Guthrie played the title role with Haverly's Patience company at the Casino, Saturday evening, with two hours' notice.

FERGUSON.—W. J. Ferguson, after reading the manuscript of Foggerty's Fairy, has been released from the part, at his own request, by Henry E. Abbey.

GRANGER.—Maude Granger is in town, having left the Galley Slave company. She will play in the Union Square pieces at Niblo's and the Opera House by-and-by.

FROHMAN.—Dan Frohman being the only single manager in town, was asked by the Lady Elks to take charge of their forthcoming ball. Dan blushingly declined, pleading overwork.

RHEA.—M'lle Rhea left H. J. Sargent at Albany last week, for alleged breach of contract and improper treatment. She will in future be managed by J. K. Tillotson, of Bloomington, Ill.

LIGHTS.—Tuesday night it was rainy, foggy, and the day after Christmas, but Lights o' London drew a $1100 house just the same as if the elements were not working against Mr. Palmer!

MCCULLOUGH.—John McCullough's agent E. D. Price, writes THE MIRROR that the lusty tragedian's receipts in Philadelphia on Monday were $1705, and many people were turned away. This was a substantial Christmas gift to a popular actor.

CLEVES.—Lillian Cleves and her new husband, Richard Foote, went out riding in Akron, Ohio, the other day. Their horse ran away and spilled them out. Miss Cleves was damaged so extensively that she was unable to appear for three nights.

BIG.—My Partner was played at Haverly's Brooklyn Theatre by Aldrich and Parsloe to over $2300. These figures are accurate, for we have seen the box returns. The matinee receipts were the largest ever taken in for a day's performance at this house.

PRICE.—Edwin H. Price got a telegram, just before the matinee at the Fifth Avenue Monday, which conveyed the intelligence of Emily Delmar's sudden death in Toronto. Miss Delmar was Mr. Price's sister. She had been ill some time, but her demise was entirely unexpected. Mr. Price left for Canada at six o'clock Monday evening.

MURIELLE.—Constance Murielle objects to being classed among the dramatic thieves because she stars in a company which bears a fraudulent name. She also denies that she is more successful as a litigant than an actress, and in support of her statement sends us some favorable press notices anent her acting as Lady Isabelle in East Lynne.

FISKE.—The London *Referee* says: "Stephen Fiske, an American journalist, whom many actors and actresses are proud to know, has done his best to put the *Referee* right with the American public. Reports of the trial cabled over are somewhat grotesque in their partiality and incorrectness. Mr. Fiske was able, however, from his knowledge of London journals and journalism, to put matters a trifle straight, even before the arrival of the mail; and I take this opportunity of thanking him for a manly and straightforward article in the *New York Star*, of which he is now the editor."

## The Usher.

*In Ushering*
*Mend him who can! The ladies call him, sweet*
—LOVE'S LABOR'S LOST.

Another play s begun, you say?
Too bad! I wagered just in fun
A respite brief from plays I'd have—
I lost—my luck—and Eighty won!

No matter! Chance is prone to change;
Fortune once more I'll try and woo.
Another bet I'll make, by George!
This time the odds on Eighty, too!

* * *

Strange to say, poor old Cazauran, "Esq.," is reported to have spoken the truth the other day. "I didn't see you at the American Dramatists' meeting on Thursday," said a friend. "No, of course you didn't. Why should I mix myself up with those fellows? Have I labored so long, and still there's somebody who doesn't know that I never wrote a drama? Truly, I have cribbed in vain!"

* * *

Bartley Campbell has expressed his complete sympathy with the movement for an International Dramatic Copyright. Like many other dramatists, his managerial duties compel his absence from New York, but he will support any concerted action, he assures us, from a distance. Letters from many other authors to the same effect have been received. But it is earnestly hoped that a full attendance will mark the dramatists' next meeting. The movement is not a restricted one; it includes all who have written plays and expect to receive emoluments from them. The association extends a hearty welcome to all those who are in any way interested in the movement, and hopes to see them at THE MIRROR office at 12 o'clock next Saturday.

## The Dramatic Thieves.

A correspondent sends us a programme of "the celebrated Simon Comedy Company, Hussar Band and Superb Orchestra," playing throughout the Southwest. They are pirating Annie Pixley's M'liss, with Annie Simon as M'liss, J. A. Simon as Judge Beeswinger and Frank P. Lindon as Yuba Bill. It is an exact copy of Miss Pixley's play, and is presented by this "snide" combination with bare-faced effrontery.

The Lester combination is also doing M'liss in the West. Not content with this theft they have cribbed Den Thompson's Joshua Whitcomb, and are doing a feeble imitation of The Danites, under the title of Good as Gold. J. P. Lester is the name of the dramatic kleptomaniac who runs this show. He informed a MIRROR correspondent that he intended to include Hazel Kirke in his repertoire as soon as he could get hold of a copy. He laughs at any attempt to prevent him from playing any piece he can obtain belonging to others, and is making a good thing out of what he has already stolen.

Mrs. G. C. Howard has been known for some years as one of the best Topsys on the road, and she has made a reputation in the character. We regret to know that she has departed from the path of right, and is now playing the Two Orphans, and has named her troupe "The Fifth Avenue combination of New York." There is no law to prevent her from using such a title, but the inference that her company is the Fifth Avenue *Theatre* combination is so palpable to the bucolic mind, that she gains her point while she does not in reality commit an actual breach of law. Yet in playing The Two Orphans she is treading upon the toes of Kate Claxton, to whom the piece belongs, and comes in for her share of the odium attached to the black sheep in whom we are engaged in exposing.

The F. G. White combination is playing Joshua Whitcomb, Risen from the Ashes (Milton Nobles' Phœnix), in the West—both palpable thefts.

Florence Richmond is billed to appear in Towanda, Pa., in the "Madison Square successes."

Our correspondent at Charlotte, N. C., sends us the programme of a company traveling through North and South Carolina, calling itself the "Richmond and McElreth's Dramatic company, Brass Band and Orchestra," with Hazel Kirke as the attraction. They appeared in Camden, S. C., on the 24th ult.

James Collier sent a lawyer up to Fishkill-on-the-Hudson last week, and stopped a troupe which was playing The Banker's Daughter as "the success that ran five hundred nights at the Madison Square Theatre!"

## Where Stolen Plays are Sold.

How do the dramatic thieves procure their plays?

This question has agitated the minds of managers and authors who have suffered pecuniary loss at the hands of the unprincipled parties who are or have been, without the slightest regard for honesty, devastating the country far and near with fraudulent representations of stolen plays.

We have taken great pains to solve this mystery, and the following recital of the way in which two clever men ferreted it out—a narrative, by the way, which reads like a leaf from Pinkerton's note-book—will be a surprising revelation to the majority of the profession, and we hope of practical benefit in putting an end to a most infamous and illegitimate traffic.

To commence with the beginning, we must go back some weeks to the time when Marc Klaw, the traveling lawyer of the Madison Square Theatre, was sent down South by Manager Frohman to injunct a number of barnstormers who were ranging that section of the country with pirated copies of Hazel Kirke. Great success attended the emissary's mission. Like the Assyrian of old, he swept down like a wolf upon these precious black sheep of the dramatic fold, and with most disastrous effect. Four bold Hazel Kirke despoilers were brought to justice, and four very sorry managers promised never to do so any more. Among these latter was J. H. Huntley, who claimed that he flew the black flag by special permission of Steele Mackaye.

He claimed to sincerely regret the mistake he undoubtedly made in assuming that the author of a play in all cases is privileged to dispose of it on good terms whenever and to whomsoever he chooses. Then he gave up his illegal Ms. copy of Hazel Kirke, and gave a note, which, strange to say, Mr. Klaw accepted, to defray one-half of the lawyer's Southern trip, in lieu of royalty, provided that the Madison Square injunction suit against Mackaye is eventually decided in favor of the former parties. Huntley appeared truly penitent, and his brief relations with Klaw in Canton, Mississippi, were, considering the circumstances, of a very congenial character.

While still in Canton, Klaw got word that Hazel Kirke companies were springing up, like mushrooms in a night, all over the Western States. Quick action was necessary to lop down this evil before it attained great growth, and Klaw, who is a clever fellow, set his quick wits industriously to work, in order that an efficient means for instant action might be devised. Recognizing the truth of the old proverb about an ounce of prevention being better than twelve times that amount of cure, he believed that if the source from which these fraudulent copies of the play were secured could be found, more than half the battle would be won. That there was a source from which all these bogus parties got their manuscripts of the drama he had long suspected, but of the extent and brazen effrontery of the people who supplied such customers as those he was engaged in hunting he had no conception.

Acting upon this theory, Klaw ingratiated himself with the members of Huntley's company, correctly surmising that they would probably be able to furnish some clue that might lead to the discovery of the dealers in copyrighted pieces. The company were nothing loth to associate with a good-looking young man of affable manners, who dressed well and spent his money with a freedom to which they were certainly not accustomed, and his task seemed an easy one. From the leading lady down to the property-man Klaw pumped all the information he could get, and when his work was accomplished, like a most magnanimous detective, he sat down to his Thanksgiving dinner with the whole troupe.

During this time Mr. Klaw was in constant telegraphic communication with Mr. Frohman and THE MIRROR, and every movement was reported by cypher dispatches. A trap was laid to catch the stolen-play dealers, break up their business by exposing their schemes, and, if necessary, drive them out of New York city. This was a job that required the utmost secrecy and the most cautious manipulation; because the parties in question were reported to be extremely wary and suspicious.

Klaw remained one week in Louisville after leaving Mississippi. There he had some cards carefully printed at the *Argus* office, bearing the following inscription:

> W. H. REYNOLDS,
> Business Manager
> ADAH FAIR Co
> REPERTOIRE, "45," "Banker's Daughter," "Article 47."

These bits of pasteboard were gotten up typographically in exact imitation of those used by "snap" agents, even to the familiar narrow gilt border and beveled edges. With these and a few quarter-sheet bills that displayed an equal amount of fictional ingenuity, Klaw's "lay-out" was complete, and he came to this city. With the assistance of Dan Frohman and the editor of this paper, his plan of action was canvassed and approved. A MIRROR reporter of especial shrewdness, who was well qualified for such a purpose, having had some experience in the detective line previously, was detailed to work in conjunction with Klaw, and share in the honor of unearthing the fountainhead of all the dramatic thieves in this country. Operations were begun immediately, the two men working in concert.

Wednesday morning, Dec. 14, Klaw left the Madison Square Theatre, and by a circuitous route proceeded down town. He did not think it was necessary to wear a disguise, because, being a stranger in New York, and having a comparatively limited acquaintance with theatrical people in the East, he did not believe that he stood in any danger of recognition. His armament consisted of a small silk umbrella, a ten-dollar bank-note, and a firm determination to accomplish his object, and provide THE MIRROR with the evidence necessary to a full exposure of the gang who trade in copyrighted plays.

Stopping in front of a common looking brick house, situated at No. 45 King street—a thoroughfare chiefly remarkable for retaining all the old-fashioned appearance which has characterized it ever since the days of our daddies, when it was one of the swell localities of Gotham—Klaw surveyed the building with considerable interest. After having looked up and down the street as if he was in fear of being discovered in this classic locality, he descended three or four sunken, irregular stone steps, and found himself standing before the basement door of Number 45. There was no bell handle in sight, but a rusty iron knocker was noticeable, and Klaw gave it three or four loud thumps. The sound was answered by the yelp of a dog. A few moments passed by, and then the door swung back a few inches on its hinges, leaving a small crevice, through which an overpowering odor of cooking and the towsled head of a young girl were projected simultaneously.

"Is this No. 45 King street?" asked Klaw.

"It is," replied the female, closing the door just a little and measuring the stranger with a suspicious pair of eyes from head to foot. "What do you want?"

"Is Mr. Ligon at home?" inquired Klaw.

The girl stared an instant, and then stammered nervously:

"Wh-what do you wish to see him about?"

"I think this will explain," said Klaw, pushing one of his Louisville cards into the girl's hand.

She glanced at it curiously, and then, unceremoniously slammed the door in "Mr. Reynold's" face, first telling him to wait until she summoned Mrs. Ligon.

In a few moments the door was opened again and Mr. Klaw received an invitation to enter from a rather good looking young woman about twenty years of age. Her eyes were black, her complexion swarthy, and she bore unmistakable evidence of Italian birth or descent. She held Mr. Klaw's card in her hand.

"Come in," said she.

After they had got inside the door the woman continued: "Have you called on professional business?"

Mr. Klaw merely pointed to his bogus card.

"Where did you get these plays, Mr. Reynolds?" asked Mrs. Ligon, pointing to the names on the pasteboard, and smiling sweetly.

"To tell you the truth," replied Klaw, "I have got none of them, and that is why I've called. I want to know where I can get '49 and The Banker's Daughter. Mr. Snyder, the manager of the Adah Fair company, told me I could get all the information necessary for the procuring of these plays here. Snyder has transacted some business with Mr. Ligon, I believe?"

"Yes, his name sounds familiar, but I don't think I can place him."

Mrs. Ligon then ushered Klaw into the front room of the basement, a plainly furnished apartment. On an imitation black walnut mantelpiece stood a plaster-of-Paris bust of Christ and a similar head of the Virgin Mary. The furniture was rather meagre, but some liking for household decoration was apparent in several pictures that hung on the wall and a box of plants that stood in the window-seat. Lithographs of Alice Dunning Lingard and Ada Cavendish, in cheap frames, ornamented the room.

"This is my husband," said the lady, introducing a bright young man, somewhat above the medium height. His head was handsome, and was well poised on a stout pair of shoulders. His eyes were black, and had a good-natured twinkle in them. His dress was neat and thoroughly in good taste, and his manner and presence was altogether prepossessing.

Klaw says he found him a clever, genial fellow, well informed in dramatic matters; an authority upon the equities of plays and playwrights, and an oracle on the success or failure of injunction suits. He took a seat and yawned, complaining that he had been at work all night. The conversation then dwelt upon theatrical topics, and the efforts of the Madison Square Theatre and THE MIRROR to stop dramatic piracies were freely discussed.

"I know that this talk is much exaggerated," said Klaw. "I've just come from the Southern country, and saw some of these very companies that the Madison Square Theatre and THE MIRROR pretend to have exposed or stopped. I think their talk is two thirds bluff, don't you?"

"Of course, Mr. Reynolds," said Ligon; "I agree with you perfectly."

"I wouldn't be afraid to play Hazel Kirke myself," said Mr. Klaw. "The only reason I haven't done so is that I don't think there's any money in it."

"I have Hazel Kirke, if you want it," interrupted Mr. Ligon; "and also The Banker's Daughter, in case you would like it."

Here Ligon offered "Mr. Reynolds" Forget-Me-Not. "I can't offer any native plays, because I once had my fingers burnt in Chicago," added he.

Klaw thought a moment, and answered that he would take the Banker's Daughter and Forget-Me-Not; he didn't know whether Mr. Snyder would take a copy of Hazel Kirke, but he would send that gentleman a telegram to Anchoria, Ky., asking his wishes. Mr. Klaw would send Ligon his decision the same afternoon by his treasurer. [THE MIRROR reporter.]

"What are these plays worth?" asked Klaw.

At this point the lady arose. "If you two are going to talk business I shall leave the room," and she went out immediately.

"My price is $10 for each and every manuscript," said Ligon.

Klaw then said he would take Forget-Me-Not and Banker's Daughter, and bade the play-thief good morning. The call had lasted just two hours.

Upon Mr. Klaw's return to the Madison Square Theatre he was met by THE MIRROR representative, who received a note addressed to Mr. and Mrs. Ligon, informing them that the bearer was most reliable and trustworthy, and instructing them to send "Mr. Reynolds" a list of all the plays they could furnish, as Snyder, his manager, wished to buy all the Eastern successes that could be safely gotten.

About dusk the same day our reporter went down to King street and delivered Klaw's letter to Mrs. Ligon. She asked him Snyder's route, and the newspaper man told her an imaginary list of places through Kentucky. Then Mrs. Ligon sat down and indited the following reply to Klaw's letter:

MR. REYNOLDS:

Yours at hand. My husband not being at home at present, it will be impossible for me to give you any further information than what was given to you to-day. I myself offered to give you a copy of "H." on Friday. If convenient to you, I can deliver it into your hands to-morrow afternoon at this time, as I have a copy on hand I had not the least idea of. If you will call I will be able to answer you more fully. I don't think, though, that we have any other plays than those he mentioned, as he does not keep the American manuscripts. He will, though, probably have some foreign plays, so you had better call and see. Respectfully, L. L.

This letter was written on a plain sheet of paper in pale violet ink, and enclosed in an envelope of Charles Pratt and Sons' Astral Oil establishment—at which place, it is evident, Ligon is employed. The handwriting was cramped and irregular.

By appointment, the following Friday afternoon, Mr. Klaw and THE MIRROR reporter ("Mr. Reynolds" and his "treasurer") met at the Madison Square Theatre, in Dan Frohman's private office. They held a council as to the best mode of procedure, and finally concluded to go down to King street boldly together. Mrs. Ligon was "at home" to the gentlemen, and a pleasant triangular conversation between the three followed.

In order to find out how thoroughly cognizant Mrs. Ligon was of her wrongdoing, THE MIRROR man feigned never to have seen Hazel Kirke, thereby drawing her out most gushingly.

"O, haven't you!" she exclaimed. "Why, it's such a charming play! I sat through it half a dozen times at the Madison Square Theatre to get the business all 'pat.' Just look here at this situation in the third act," and then the lady leaned back comfortably in her rocking-chair and commenced reading Dunstan's lines in a most stagey fashion.

"But aren't you very careful in your sale of plays?" interrupted THE MIRROR reporter. "Have you no fear lest you sell a piece to the wrong party?"

"Oh trust me for that! Mr. Reynolds will testify that I am pretty cute in these matters, and it isn't everybody who can do business with me. He will tell you it's no easy matter to get in here."

Reynolds bowed his head in acquiescence, and acknowledged that the lady was most prudent, and that only the chosen few ever got a glimpse into this "Holy of Holies." A few more discreet questions by Klaw and THE MIRROR man served to draw her ladyship out most prolifically on the all-absorbing subject of herself, and while she was thus engrossed, the reporter quietly skimmed over the leaves of Mrs. Ligon's scrap-book, which lay on a table near at hand, and gleaned some interesting facts regarding her past history.

She was formerly an actress. Under the name of Adelina Gasparini she appeared as Juliet at the Lyceum (Haverly's Fourteenth Street Theatre) June 8, 1876. We remember her very well as a particularly bad actress. She was then under the management of Frank L. Yerance, and Clinton Hall was her leading man. Her biography can be found in the *Clipper*, published about the time of her New York debut. After this she seems to have remained quiet until she found Joseph H. Keene, playing Hazel Kirke with him on May 10, 1880, and continuing under his management for two months. She is now nineteen years of age, but looks older. She was instructed for the stage by an English elocutionist named Fanny Hunt. At one time Mrs. Ligon was known as Estelle Bianca.

While our reporter was getting these points, Mr. Klaw and the unsuspecting lady were engaged in earnest conversation.

"Well," said Klaw, "I am ready to take Hazel Kirke," and he handed Mrs. Ligon a $20 bill.

"Will you trust my sister to go out and get this money changed?" she asked, laughingly. "Certainly," said Klaw. In a few moments the sister returned and handed Klaw the money.

Then THE MIRROR representative witnessed this transaction: Klaw payed Mrs. Ligon ten dollars, consisting of a five dollar bank-note and five silver dollars, which she received with thanks and returned him a Ms. of Hazel Kirke, along with a neat diagram of the correct stage-settings.

The play was in the same handwriting as the note Klaw had received from the woman.

"Now that this is settled, what other pieces can you give me?" THE MIRROR reporter inquired.

"The Banker's Daughter, M'liss, Felicia, A Celebrated Case, Musette—in fact, almost any plays, copyrighted or otherwise, that you may happen to want. If I can't procure them for you myself, a gentleman in Chicago with whom I am in correspondence, can furnish them. I have an agent in London, too, who supplies Tom Maguire and Baldwin with the English successes. He can get all the London pieces fresh. Call again when you need my services."

Klaw and THE MIRROR reporter then left the house, having got all the proofs of the manner in which these people transact business, and the evidence of the actual sale of a copyrighted play to back up this exposure.

It would appear from this narrative of facts that the Ligons are the central source of supply from which all the dramatic thieves got their stolen plays. The Chicago agency is a branch—it has been cleaned out two or three times. This is the first printed account of the New York establishment for stealing theatrical successes. How many dollars managers and authors have lost by means of these Ligons it is impossible to estimate, but one thing is positive, this exposure will serve to close up their nefarious business and strike a death blow at the traffic which, as our black list from week to week plainly indicates, has grown this season to the most alarming proportions.

Mr. Klaw deserves great honor for the shrewd and ingenious manner in which he has manœuvered this clever detective work. He will assuredly be satisfied with the credit such a valuable accomplishment will attach to his services. The Madison Square Theatre has cause for congratulation in the fact that the trade in Hazel Kirke is stopped by their energy, and THE MIRROR is quite content with the good that it will do the profession. We shall not stop here, however, but propose to follow the matter up and expose all the remaining thieves, until they are entirely wiped out of existence.

## Professional Doings.

—Clara Louise Kellogg was in the city on Tuesday.

—Mollie Revel, of Fostelle's Partington company, trudged into town Tuesday.

—Joseph Brooks goes to California to superintend the production of The World.

—Mlle. Eugenie Legrand is starring with George Fawcett Rowe in Camille and Brass.

—Dr. Wieting, of the Grand Opera House, Syracuse, is lying quite ill of malarial fever.

—Harry Courtaine and wife have left the Steele Mackaye company and are in the city.

—Sedley Brown is making a reputation as Sheeny Mike in A Messenger from Jarvis Section.

—Dan Frohman was the successful bidder for a one-half interest in Miss Ober's Grand play enterprise.

—A telegram says that Hess did not play in Atlanta, Ga., Monday night, because the wardrobe of his company failed to arrive.

—Collier's Celebrated Case company played to over $1200 in two performances at the Park Theatre, Newark, on Christmas day.

—James Cresson's Celebrated Case company is doing fairly in the small towns. This organization pays for the use of the play.

—A play by A. P. Pond was produced in Bridgeport Monday night, called Her Atonement. The local papers are loud in its praises.

—Fred Whitney has purchased the ms. of Mrs. Partington from the author, Julian Magnus, and has dissolved his partnership with Charles Fostelle. Mr. Whitney is now filling time for next season with his play.

—Tony Pastor had two tremendous houses at his own theatre and the Academy Monday. The double-performance plan is so successful it will be repeated on all holidays. The next event will be Washington's Birthday.

—Frank Gardner writes us denying as "an infernal lie" the statement in a Sunday paper that the Legion of Honor company broke up in Philadelphia Saturday night. They will go on until the end of the regular season.

—John M. Near and Minnie Cummings have leased the New Haven Opera House for five years, and intend to inaugurate the stock system. It opens on Saturday night with Romeo and Juliet, which will be followed by a series of standard plays and comedies.

—Dan Shelby, lately manager of the Buffalo Adelphi Theatre, and a widely known circus manager, has bought out William Emmet's interest in the Chicago Academy of Music, and will assume the management of that very successful house himself. W. S. Russell will leave here Thursday to take charge of the press business and the front of the house.

—Gus Williams and his able adjutant, John Rickaby, are at loggerheads concerning the merits of the former's new piece, Wanted, A Carpenter. Gus thinks 'there's millions in it,' while John says they will be thousands out if it is kept on the boards. Consequently they have "segregated," and Gus is out a good manager.

## PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

company 26th. Gardner's Legion of Honor 27th and 28th.

Academy of Music (John D. Mishler, manager): Julia Hunt in Florinel to light business 19th and 20th. Our Goblins to light house 22d.

SHENANDOAH.

Academy of Music (P. J. Ferguson, proprietor): Julia A. Hunt in Florinel, 21st and 22d, to fair business; the audience testified their appreciation by complimentary calls before the curtain. Holmes' Comic Opera company, 23d and 24th, to poor house; company fair.

TITUSVILLE.

Parshall Opera House (James Parshall, proprietor): Charlotte Thompson in The Planter's Wife, 20th, to a fair house, and gave general satisfaction. Haverly's New Mastodons, 22d, as usual drew a good house. Mr. and Mrs. Florence, 28th.

WILLIAMSPORT.

Academy of Music (Wm. G. Elliott, proprietor): Aldrich and Parsloe, 20th, to a large audience. All The Rage, 20th, to big business.

### RHODE ISLAND.

NEWPORT.

Bull's Opera House (Henry Bull, manager): The Boylston Star company gave a fair show to fair business, 22d. Mr. and Mrs. Geo. S. Knight in Baron Rudolph, 23d, to fair business.

PAWTUCKET.

Music Hall (S. F. Fisk, manager): The Two Orphans with Kate Claxton, Charles Stevenson and Marie Wilkins 21st to good business. The Knights 24th to light business; performance exceptionally good.

PROVIDENCE.

Opera House (George Hackett, manager): Kate Claxton and company did a fair business the latter part of last week. This week Mr. and Mrs. Geo. S. Knight.

Low's Opera House (William H. Low, Jr., manager): Anna Dickinson, Jan. 2; Edwin Booth, 3d and 4th.

Theatre Comique (Hopkins and Morrow, managers): An excellent run of business repays the managers' efforts to please. An especially attractive bill is offered for this week.

### SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (John M. Barron, manager): Joseffy gave a concert, 19th, to a crowded audience. Signor Rossi appeared 20th and 21st, as Hamlet and King Lear, to very poor houses; he is a great actor, but the natives here don't like anything mixed. Fred. Warde, 29th, 30th and 31st.

### TENNESSEE.

MEMPHIS.

Leubrie's Theatre (Jos. Brooks, manager): Genevieve Ward made her first appearance in Forget-Me-Not 19th and continued balance of week. She was very favorably received, and created a lasting impression. She was well supported. Business was not large on account of inclement weather.

NASHVILLE.

Masonic Theatre (J. O. Milsom, manager): Sol Smith Russell, 19th, 20th, 21st, to good business. Madison Square Theatre company in Hazel Kirke, 22d, 23d, 24th, to crowded houses. Sam'l of Posen for 26th.

Grand Opera House (Milsom, Brooks and Dickson, managers): Rice's Evangeline to good houses, 20th and 21st. Nothing billed next week. Owing to the loose management existing at this house previously, it seems to have lost its popularity with the theatre-going public.

### TEXAS.

BRENHAM.

Grand Opera House (A. Meyer, manager): Adah Gray company have failed to comply with their contract to play here. They were booked for 19th. Manager Meyer informs me he has heard nothing from them.

GALVESTON.

Tremont Opera House (L. E. Spencer, manager): Fay Templeton, 26th, 27th and 28th. Lawrence Barrett, 29th. Business thus far this season has been very encouraging.

HOUSTON.

Gray's Opera House (S. S. Ashe, manager): Morton's Big Four Minstrels, 16th, and 17th; business bad; performance only fair. Fay Templeton, 29th.

Pillot's Opera House (E. Pillot, manager): Lawrence Barrett, 26th, 27th and 28th; nearly every seat has been sold already.

### WISCONSIN.

BELOIT.

Goodwin's Opera House (S. J. Goodwin & Son, proprietors): Anthony and Ellis' H. D., 20th, to good house; entertainment lively.

JANESVILLE.

Myer's Opera House (C. E. Moseley, manager): The J. A. Simons Comedy company opened for a week's engagement, 20th, playing The Female Detective; Fate, or Won at Last, 21st, and owing to very poor business closed 22d with M'liss, a piracy of Annie Pixley's play.

MADISON.

Opera House (George Burroughs, proprietor): A fair audience greeted the Abbott Opera company in The Bohemian Girl, 22d; the opera, although one not calculated to bring out Miss Abbott's powers to the utmost, still was presented to the critical audience in a manner highly pleasing.

MILWAUKEE.

Grand Opera House (J. Nunnemacher, manager): Emma Abbott, 19th, 20th and 21st, to packed house; Emma is a great favorite here. Fun on the Bristol closed the week to a light business.

Academy of Music (Henry Deakin, manager): Cap'ain Bogardus, assisted by a few specialists, opened to a very light business, 21st, and continued four nights.

### CANADA.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): Rooms to Rent to a fair house, 19th. B. McAuley in Uncle Daniel, 20th; business good. Rose Eytinge in Felicia, 21st, to a large and fashionable audience. Bartley Campbell's Fairfax, 22d; first-class performance, to average house. B., W., P. & W. drew a crowded house 23d.

Academy of Music (Joseph Kneeshaw, manager): Comley Barton's Patience deserved a better house 22d.

ST. CATHERINES.

Academy of Music (A. G. Brown, manager): Rose Eytinge in Felicia 20th to moderate business. B. McAuley in A Messenger from Jarvis Section 21st amused a good audience.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Comley and Barton's Opera company in Patience 19th to 21st to very good business. Rose Eytinge in Felicia 22d to 24th to good business. George Fawcett Rowe and company 26th, week.

Royal Opera House (J. C. Conner, manager): Fannie Louise Buckingham in Mazeppa week of 19th to very fair houses. Re-engagement of this company in East Lynne and The Child Stealer 26th to 28th. Minnie Estelle in Fanchon balance of week.

### GERMANY.

STRASBURG.

Dec. 5, 1881.

Sarah Bernhardt! always Sarah Bernhardt. At Vienna they have but lately not only applauded with frenzy this great artiste, but have worked themselves up to a pitch of astonishment at seeing that she played only in roles which ended with a death. "This Sarah," says the satirical journal, *Kikeriki*, "gained a livelihood by dying!" Later on we find "She dies, sometimes as La Dame aux Camelias, sometimes as Adrienne Lecouvreur, sometimes as the Sphinx, sometimes as Frou-Frou, so much in fact that only one day in each week is left for counting the money that death brings her." From Vienna Sarah went to Russia where she was also received with ovations as an artiste, but where the anti-Semetic agitation caused her some disagreeable moments as may be judged by her experience in Odessa, thus reported by the newspapers. "Yesterday evening after the representation by M'lle Bernhardt, six thousand people placed themselves along the route by which she would return to her hotel, and surrounded her carriage crying out: 'Long live the French artiste!' 'To death with the Jewess!' etc. A bouquet of flowers was thrown into the carriage; this signified triumph, but it was accompanied by cucumbers which signified hatred. Finally stones were thrown and the windows of the carriage broken, and Mme. Guerard was struck and badly hurt. M. Jarrett received some splinters of glass in his eyes and the coachman was wounded. M'lle Bernhardt, however, escaped unharmed." Here is something taken from the *Affiches de Strasbourg* which hardly agrees with the accounts given by the American papers: "The two concerts given by Mme. Patti in New York have netted, in spite of the empty places caused by the exorbitant price of seats, about 65,000 francs (over $13,000). Such enthusiastic audiences as welcomed her had never been seen in New York; there were salvos of applause which lasted five minutes, hurrahs, shouts, flowers brought by the carriage full, not only in the form of bouquets, but also made into harps, horseshoes, crowns and terrestrial or celestial globes, some of which surpassed in size the head of the happy but agitated diva."

An accident, which might have been followed by the gravest consequences, has just happened to Madame Galli Marie, while playing Carmen last Saturday (Nov. 26) at the Grand Theatre of Geneva. In the last scene, where Don Jose poinards Carmen, the tenor, carried away by the situation, struck Mad. Galli-Marie full in the face with his dagger. On a recall after a fall of the curtain, the artiste returned to salute the public with a handkerchief pressed upon her wounded cheek.

DRESDEN.

Dec. 7, 1881.

As all Americans who have visited Dresden are aware, it is a fine place for playgoers and pleasure-seekers. The theatres are excellent and prices moderate. Besides the two royal theatres, there is the Residenz, under the management of Dr. Karl, who is at the same time an excellent manager and actor. Then there are the concerts of Mansfeld in the Gewerbehaus, and those of different musical societies and celebrated musicians and singers. The season is now at its height, and places of amusement are well filled. As Sunday, the 20th, was Todtensomtag, a day in commemoration of the dead, a general Decoration day, when the graves are visited and decorated with flowers by relatives and friends, and appropriate services held in the churches, no comedies were allowed in the theatres. Dr. Karl chose for this occasion a very fine piece entitled, The Miller and his Child, which was given with much feeling. There was a churchyard scene, a dying scene, and a procession of ghosts. The decorations were new and well executed. The audience testified their appreciation of the play by applause and tears. On Friday last the benefit of Miss Lina Bendel, a favorite actress from Vienna, took place. The play was The Man in the Moon, which was given for the twenty-fifth time to a crowded house. The piece is not much in itself, but there are several laughable scenes, and the acting was very fine, especially that of Miss Bendel herself, who was warmly applauded, and received many beautiful bouquets and laurel-wreaths. On Sunday, at the Royal Theatre in Altstadt, was given the opera of Armide, from the French of Quinault, music by Gluck. The story is simple. Rinald, a brave crusader, having been expelled from the army of Godfrey of Boulogne for having engaged in a duel, has rescued a number of Christian prisoners, who were under the escort of a band of soldiers of the King of Damascus, and killed the leader of the band. The King and his relative, Princess Armide vow revenge. Armide entices Rinald by magic arts into her enchanted garden, where, stupified by the fragrance of the flowers, he falls into a deep sleep, and she is about to kill him. But at first sight of the handsome young knight she is filled with an intense love for him, which he finally reciprocates. Meanwhile Godfrey has sent two knights, Ubald and a Danish knight, to bring Rinald back and they induce him to return. On his abandoning her, Armide inconsolable, destroys herself and her whole palace by the help of demons.

Miss Malten as Armide, Mr. Degele as Ubald, and Mr. Gudehus as the Danish knight were repeatedly called before the curtain. The ballet was fine and the decorations magnificent. They were: A view of Damascus, an Arcadian forest; cedar forest, magic garden, and interior of Armide's palace.

The play, War in Peace, now being played in New York as the Passing Regiment, was given recently at the Allstadt Theatre, and with Mr. Jaffe as the Rentier, and Mr. Detmer as the Lieutenant, was received in such a manner as to show that its popularity has not declined.

On Tuesday last in the Neustadt, a play called Gold and Iron was given, which, judging from its reception, will be often repeated.

On Wednesday Miss Friedenthal, a promising young pianiste of Warsaw, gave a concert at the Hotel de Saxe, opening with Beethoven's Sonata III in C minor, a work well calculated to display her prowess as an artiste. Her performance of the Scherzo and the Dead March in Chopin's sonata and D. Searlatis' sonata in A major was very effective.

Albani is expected with some impatience in Berlin, where she has an engagement to sing shortly at the Royal Opera House.

## How East Lynne Came to be Dramatized.

BY CLIFTON W. TAYLEURE.

Sumter had fallen!

The streets of Baltimore had been flecked with fraternal blood; and the 19th of April had acquired renewed historic interest as the baptismal day of a second American "Rebellion," which was to shake the world.

At the time of these fateful occurrences I was scratching for a livelihood in the triple capacity of a young lawyer, sub-editor and special correspondent of the Baltimore *American*, reporter for the Southern Associated Press in Congress. And lively work I found it! Resigning all my professional engagements, and bidding adieu to my young wife and my two little children, myself and two companions, evading the vigilant sentries with which General B. F. Butler had cordoned the city, escaped from Baltimore, and enthusiastically started to cast our lots with our kindred of the South.

Travel to Richmond was, in August '61, possible but by one route, the "underground" route. It might more appropriately have been called the "underwater" route, for the journey had to be performed afoot the best part of the way, and both Maryland and Virginia had been nearly flooded by recent Spring freshets.

However, we reached Richmond at last, after an extremely toilsome and hazardous journey of nine days. Crossing the Potomac near Pope's Creek in an open boat on the rainy night for which we had waited and prayed, we attracted the attention and the fire of a gunboat in the vicinity. We bent to our oars, and speedily escaped in the darkness. Shaking his fist at our receding pursuer, one of my comrades laughingly remarked:

"Fire at Walter Harrison here. I wasn't born to be killed by a Yankee bullet!" Four weeks from that day I saw him lying dead in front of a deserted house near Centreville, and took from his breast the last letter he had received from his sister in Maryland. He had been killed in an idle picket fight.

I had been chiefly instrumental in organizing from among my comrades of the Baltimore City Guard a full company for the Southern service, and was encouraged to believe that I should be Major of the First Confederate Maryland Regiment, and on other important incidents of the opening of the war in Maryland I had rendered my cause good service, and that fact had been widely recognized and admitted.

My expectations were, however, disappointed, and declining, as too inactive for my spirit, the position of quarter-master of the regiment, I became at the suggestion of my friend, Edward R. Pollard, the Southern historian, a writer on the Richmond *Examiner*, then and up to the surrender of Richmond a very able and active antagonist of the administration of Jefferson Davis. Within a month I had quarreled with its famous editor, John M. Daniel, upon a point of professional etiquette, and declining all attempts at smoothing over my resentment, had associated myself with the Richmond *Enquirer*, then the official organ of the Confederate Government, as editorial writer, congressional reporter, and occasional war correspondent.

It was whilst acting in this latter capacity with General Walter H. Jenifer in West Virginia, after an adventurous career of eighteen months, that I was "gobbled" near the Kanawha River by a detachment of the Twenty-third Ohio Regiment, commanded by Colonel Rutherford B. Hayes, afterwards President of the United States, and sent to Baltimore. The exchange of non-combatants being not in order, General John A. Dix, then in command of that department, was induced by certain influential friends of mine to release me upon my parole. "Not to return South unless exchanged; nor to hold treasonable correspondence with the enemy; nor to give aid or comfort to them." One year later this last clause brought down upon me the wrath of the Government and a smile of fortune.

Meantime my position was exceedingly painful and embarrassing. I was absolutely without any means of support other than my pen could supply. This was precarious work, and many times compelled me to listen with anxious heart for that most terrible of earthly menaces, "The wolf at the door."

Returning home, one more than usually anxious day, I found my young wife in tears. My apprehensions at once assumed the then familiar form of personal peril, and mastering my agitation, I enquired what had happened. "Nothing," was the reply, "but I have been reading a most touching story." "What is its name?" "East Lynne, and I think it will make a great play."

The story was then being published for the first time in America in the columns of the Baltimore *Weekly Sun*, and impressed with its power, I repaired to the office of the paper to consult its editor, the late Thomas J. Beach, upon the subject of its dramatization. Beach was an Englishman, and had been a bad actor of "heavy" parts. But he was also a gentleman, and a man of rare intelligence. He was rescued from oblivion by an occurrence which made three memorable reputations. This was the Stewart murder, one of the *causes celebre* of American criminal practice, and was immortalized by Charles Dickens in his American notes.

Young Stewart was accused of the brutal murder of his father. The trial attracted wide-spread attention, and was for the first time in the history of American journalism, reported in full in the columns of the *Sun*. Thomas J. Beach was the reporter, and shared with his paper the celebrity of the innovation. Stuart was convicted upon evidence which should have sent him to the gallows, and sentenced for life to the Maryland penitentiary, where he died nineteen years later, asserting to the last his innocence. He owed his escape from the gallows to the eloquence, courage and legal ability of a young lawyer from Frederick City, Maryland, named William J. Preston, who voluntarily undertook his defence, and who thereafterward was known as one of the greatest of criminal lawyers.

Mr. A. S. Abell, the founder of the Baltimore *Sun*, and originator of the penny press of America, was originally a compositor on the old *Courier and Enquirer* of this city, when its office stood on Wall street. Mr. Abell one day confided his dream of a penny newspaper to two fellow-workmen of his, G. W. Kendall and Swain of Philadelphia. Each of these three became the founders of prosperous journals—Kendall of the New Orleans *Picayune*, Swain of the Philadelphia *Ledger*, and Abell of the *Sun*. The two former died millionaires. Mr. Abell yet lives and is said to be the richest journalist in the world; Mr. Beach filled the editorial chair of the *Sun* for twenty-seven years, and died in harness in 1864. He left in "recognition of their friendship" a written request that, if possible, four personal friends of his should accompany his remains to the cemetery. The four who complied with this melancholy posthumous remembrance were W. J. Preston, John E. Owens, John T. Ford and the writer hereof.

I met at Mr. Beach's office a singularly handsome and attractive young man. I suppose I must have exhibited some restiveness under his persistent and searching look, for suddenly wheeling in his chair, Beach said: "I beg pardon, Mr. Tayleure, here is a gentleman you ought to know, Mr. John Wilkes Booth." That was my first meeting with him; the last was four days preceding the assassination, when in company with S. K. Chester, we exchanged a few words in front of the Broadway Theatre.

The dramatization being determined upon, I made in a couple of days a rough sketch of a play to be called "East Lynne, or the Elopement," and sent it on Monday morning to my friend John T. Ford of the Holliday street Theatre for his disposal. My idea was, if he approved, to re-write the work and polish it up for production. My surprise was therefore great when on the succeeding Wednesday I received a note from my friend to the effect that the play seemed a good one, and that he had announced it for performance on the succeeding Monday, with Miss Lucille Western as the heroine.

East Lynne was accordingly produced on Monday, April 21, 1862, under the announcement of "an ingenious and thrilling new play, written expressly for this theatre by an experienced dramatist," and with the following distribution of its characters:

| | |
|---|---|
| Archibald Carlyle | A. Knight |
| Sir Francis Levison | S. K. Chester |
| Earl Mount Severn | Thomas A. Hall |
| Justice Hare | J. L. Galiagher |
| Mr. Dale | O. S. Fawcett |
| Richard Hare | O. B. Doud |
| Captain Thorn | H. W. Williams |
| Tom Herbert | George H. Stout |
| Meredith | Mr. Durant |
| Peter | W. H. Burton |
| Officers | Messrs. Valentine and Bud |
| Lady Isabel, Madame Vine | Lucille Western |
| Miss Corny | Mrs. J. R. Vincent |
| Barbara Hare | Henrietta Osborne |
| Mrs. Hare | Miss Johnson |
| Joyce | Mrs. C. B. Bishop |
| Wilson | Louisa Anderson |
| Susanne | Miss Ashton |
| Little Willie | Julia Parker |
| Lucy | Katie Parker |

Of those who figure in the cast all are alive, I believe, with the exception of Mr. Knight, who died some time in 1865, in a Massachusetts insane asylum. Julia Parker, who made a charming Little Willie, is now wife of the brilliant comedian, J. B. Polk; and O. B. Doud is the popular star, O. D. Byron.

I had no hand whatever in the rehearsals of the piece. These were conducted by Ford's stage manager, at the time, by the late I. B. Phillips, a noted wag; and circumstances prevented my witnessing the performance until the fifth night of its run. It thus happened that when a day or two after the production, John P. Smith, representing James H. Meade, husband of Miss Western, approached me with a proposition to purchase the play outright. I had no definitive idea of its value, and took council with Ford upon the question. He named one hundred dollars as a fair price for the work, and so great and pressing were my needs that, disregarding Mrs. Tayleure's earnest protest against my parting with it, I consented to accept the sum named in full judgment for the absolute sale of the drama.

My own gladness over the transaction did not prevent my noticing the sadness of my friend Smith; and learning upon enquiry that he too was being much oppressed by poverty, chiefly though his adherence to the cause of the South, I let him have twenty-five dollars, and so carried relief to his household, as he had brought it to mine. True, I had parted with a fortune for a mere pittance. But 'twas a bargain, made with open eyes, and I adhered to it with scrupulous honesty. Upon my sideboard, within sight of where I write, is a costly service of silver. I value it less as a gift from Lucille Western than as a recognition of my fidelity to principle, which in this connection shrank not from asserting itself at the point of a pistol and at the peril of my life.

I have, since the original production of the first East Lynne, written three others—one for Mrs. D. P. Bowers, entitled Lady Isabel of East Lynne, produced in Baltimore in 1863, with John T. Raymond, George F. Devere, J. A. Herne, O. S. Fawcett and Marie Bates in the cast. A third version adapted from Miss Multon (but seven years anterior to Mr. Cauzaran's adaptation) I produced in Buffalo, September 22, 1871, under the title of Isabel's Expiation, with that best of domestic actresses, Mrs. Henrietta Chanfrau (for whom it was written), as the heroine, and Frank Mordaunt, the best of general actors, in the opposite role. The fourth and latest version I wrote for Mrs. Chanfrau, and produced last season.

'Tis a practical, though unpleasing compliment to the superiority of this latter work, that a very general disposition has already been shown to abandon the old and well-plundered version and to "adopt" in its stead the newest one.

The production of East Lynne seems the low water mark of my fortunes, or rather misfortunes. Shortly after that time I became editor of the Baltimore *Evening Transcript*, started by General William Nelson and myself. It was prospering finely, when through inadvertence a five-line paragraph to the effect that the ten days' fighting under Grant from the Wilderness to Spottsylvania had resulted in a Federal loss of "not less than 70,000 in killed, wounded and missing," was wrongly credited to the Associated Press. This error, though traced to the Philadelphia *Sunday Mercury*, was held to be in violation of my parole, and I was promptly served with the following notice from the military headquarters:

HEADQUARTERS MIDDLE DEPARTMENT, EIGHTH ARMY CORPS, BALTIMORE May 18, 1864.

MR. C. W. TAYLEURE:

SIR—You are ordered to discontinue the publication of the Evening Transcript.

If another issue of the paper makes its appearance the publishing office will be taken possession of and the parties connected with it be arrested.

(Signed) LEW WALLACE,
Maj. Gen. Com'g Mid. Dep't.

A true copy,
SAM'L B. LAWRENCE, A. A. G.

From this squelching of my journalistic hopes there was no appeal. My friend, Hon. Hugh L. Bond, now U. S. Circuit Judge, made an effort to procure such a modification of General Wallace's order as would permit my acceptance of an offer of an editorial position on the Baltimore *Sun*. In this he, however, failed, and reluctantly leaving Baltimore, upon the advice of the late Edwin Forrest, I became manager for John E. Owens, commencing with his engagement at the Broadway Theatre.

I have had no cause thus far to lament my decision. I should feel myself honored if my profession is equally fortunate through this transfer of my ambition and my allegiance.

## Art Notes.

....The Society of American Artists will give their fifth annual exhibition April 6, 1882, in the American Art Gallery. The exhibition will last one month.

....Roberts Brothers are getting up a handsome edition of Jean Ingelow's "High Tide," which is to be illustrated by E. F. Brentnell and Alfred Parsons.

....In the collection room of the American Art Gallery are several ebony cabinets containing rare porcelains, curious Chinese and Japanese carved work in ivory and jade (a material resembling alabaster, but much harder and not so white.) Among the rare treasures here are some that are not always exhibited, but are kept in velvet cases carefully locked. One of these is a vase of greenish bronze, fifteen inches in height, and inlaid with gold and silver as only the Japanese can inlay. The price of this lovely piece of workmanship is $1000, and it is well worth it.

....A lady residing in this city possesses a Madonna that is truly adorable. It was painted by Moratti, artist to Louis XIV, and is a marvel of flesh-coloring and sweetness of expression. It has never been copied, was bought abroad at a fabulous price, was in the destroyed Tuileries at Paris, and is not to be sold again for any price. Some artists have persuaded her to allow it to be exhibited.


### Meadville Opera House, Pa.

Owing to misrepresentations made by some Circuit managers, this Opera House has nothing booked during the holidays or the month of January. Everything that has visited Meadville this season has done large business. Will play first-class attractions on percentage, or rent, *but none but first-class attractions need apply.*
—*Com.* H. M. RICHMOND, Manager.

### Always Refreshing.

A delicious odor is imparted by Floreston Cologne, which is always refreshing, no matter how freely used.—*Com.*

### Elegance and Purity.

Ladies who appreciate elegance and purity are using Parker's Hair Balsam. It is the best article sold for restoring gray hair to its original color, beauty and lustre.—*Com.*

### A Varied Performance.

Many wonder how Parker's Ginger Tonic can perform such varied cures, thinking it simply essence of ginger, when in fact it is made from many valuable medicines which act beneficially on every diseased organ. See other column.—*Com.*

THE COMING SOCIETY STAR.

MISS

# Sara Von Leer

WILL STAR IN HER EMOTIONAL SOCIETY DRAMA NEXT SEASON.

Address this office.

---

NEW HAVEN

# OPERA HOUSE,

NEW HAVEN, CONN.,

Under the joint management of MINNIE CUMMINGS and JOHN N. NEAR.

OPENS SATURDAY NIGHT, DEC. 31, with ROMEO AND JULIET.

Juliet..................Miss Minnie Cummings

SCHOOL FOR SCANDAL, EVADNE, CAMILLE, LEAH, LADY OF LYONS, COUNTESS, COMMODORE'S WARD, INGOMAR,

and other powerful plays will follow in rapid succession, with

MISS CUMMINGS

as the Star, and a Powerful Stock Company.

---

## TABOR GRAND OPERA HOUSE,

DENVER, COLORADO.

*PHENOMENAL BUSINESS.*

SALSBURY'S

TROUBADOURS,

FIVE NIGHTS AND ONE MATINEE,

**$5,862 25,**

At prices—50c., 75c. and One Dollar.

| | |
|---|---|
| Tuesday, Dec. 13, Brook | $1201 60 |
| Wednesday, Dec. 14, " | 1087 25 |
| Thursday, " 15, " | 970 50 |
| Friday, " 16, Faun | 1143 25 |
| Saturday matinee, Dec. 17, at 50c. and 25c. | 558 50 |
| Saturday evening, Dec. 17, Faun | 901 75 |

A few open dates for first-class combinations. Address

W. H. BUSH, Windsor Hotel, Denver.

---

ERIC BAYLEY'S

COMEDY COMPANY

IN

# THE COLONEL,

by F. C. BURNAND, Editor of London Punch.

THE COLONEL is the exclusive property of Eric Bayley for United States and Canada.

Address business communications personally: December 12, two weeks, Lyceum, Philadelphia; 26th, one week, Ford's Opera House, Washington, D. C., and January 14, eight weeks, Abbey's Park Theatre, New York.

---

## THE VILLAS,

AGNES W., SAM B. and LITTLE LUCIE,

SUPPORTED BY THE CELEBRATED

AGNES WALLACE-VILLA COMBINATION.

EN ROUTE.

Letters care NEW YORK MIRROR.

---

The Latest Magnetic Success

## EVE,

THE SALESLADY,

THE MOST POPULAR AND SUCCESSFUL DRAMA OF THE PRESENT SEASON.

Lauded by the Press Unanimously.

PRESENTED BY A COMPANY OF SPECIALLY SELECTED ARTISTS.

EVE, THE SALESLADY, is the title of the drama which has been produced with such success at the Eighth Street Theatre during the present week. The plot treats of life in a large city, and increases in interest with each succeeding act. It abounds in dramatic situations that call forth unstinted applause from large and appreciative audiences.—Philadelphi Ledger, Oct. 24.

Read Manager Brown's Letter.

EIGHTH STREET THEATRE, Philadelphia.

GEO. W. RIDDELL, Esq.:

DEAR SIR—In reply to your inquiry of this A. M., I take pleasure in assuring you that not only has EVE, THE SALESLADY, been the most successful drama, financially, ever brought out in this house, but I know that its success has been greater than that of any other drama produced in this city, either this season or last, and I congratulate you upon the possession of what all Philadelphia managers regard as an exceptionally valuable piece of dramatic property in EVE, THE SALESLADY.

Very respectfully yours,
Q. C. BROWN, Manager.

Oct. 24, 1881.

ROUTE—Olympic Theatre, Chicago, one week. Jan. 9.; Grand Opera House, Brooklyn, one week, Jan. 30.

Managers desirous of making terms address GEO. W. RIDDELL,
MIRROR Office, 12 Union Square.

---

BOYD'S OPERA HOUSE,

OMAHA, NEB.

JAMES E. BOYD, - Manager.

The finest theatre in the West.
Seating capacity 1700.
With 20 full sets of new and elegant scenery.
A full line of properties.
Stage 74 by 50 feet.
Population of city 40 000.
Is the best show town West of Chicago.
Will share with first-class companies.
TIME NEARLY ALL FILLED FOR SEASON, 1881-82.
Am already booking companies for season of 1882-83.
For dates address
R. L. MARSH, Business Manager.

---

## ACADEMY OF MUSIC, MILWAUKEE,

WISCONSIN.

THE ONLY THEATRE IN THE CITY ON THE GROUND FLOOR.

TIME RAPIDLY FILLING FOR SEASON OF 1881-2.

Would be pleased to hear from managers of first-class combinations ONLY. Will either rent or share.

Address HARRY DEAKIN, Lessee and Manager

---

GEBHART'S

## OPERA HOUSE,

DAYTON, OHIO.

Seating capacity 1400. Now open for first-class attractions,

Managers or agents wishing time will address

L. H. REIST, Manager.

Open dates given upon application.

---

## CHARLESTON, S. C.

OWENS' ACADEMY OF MUSIC

FIRST-CLASS IN ALL RESPECTS

All business communications to be addressed to

J. M. BARRON, Manager, Charleston, S. C.

---

Tabor Opera House,

LEADVILLE, COL.,

A. T. WELLS, JR......................Treasurer

P. O. Box 1,800.

NOW OPEN FOR DATES.

Will rent the house or play combinations upon shares.

SEATING CAPACITY, 800. LIGHTED BY GAS. PATENT FOLDING CHAIRS. FINE SCENERY.

Address all communications as above.

---

PENCE OPERA HOUSE,

Minneapolis, Minn.

FAMILY THEATRE.

Stars and good combinations can secure dates. Address

PHOSA McALLISTER, Manageress.

---

NEW MASONIC HALL,

STAUNTON, VIRGINIA,

recently fitted up with every known convenience; patent folding chairs, new scenery, outside balcony for music, brilliantly lighted with gas, thoroughly heated, large dressing rooms, and the only hall in the city where the acoustic properties are perfect. Seating capacity 800. For terms, address,

ROBERT HILL, JR., Manager.

---

VERNER'S EVICTION CO.

PIECE RECONSTRUCTED.

Pronounced the greatest success at the MONUMENTAL THEATRE, BALTIMORE, this season.

Managers will please not confound this superior company with frauds who may use the name, Eviction.

C. E. VERNER.

---

## NEW ORLEANS THEATRES.

BIDWELL'S ST. CHARLES THEATRE, BIDWELL'S ACADEMY OF MUSIC, AND THE GRAND OPERA HOUSE,

(Of which BROOKS, CONNOR & NORTON are Lessees.)

Referring to business of above theatres, address

D. BIDWELL,
Controlling Manager,
Academy of Music, New Orleans, La.
Or to BROOKS & DICKSON, New York.

---

## MERCANTILE HALL, ALTON, ILL.

Population of city, 18,000, on Chicago and Alton R. R., I. and St. Louis R. R. and St. Louis and Kansas City R. R. Amusements well patronized; first-class troupes always get crowded houses. Hall first-class in every respect, with good ventilation, scenery and dressing rooms. Seating capacity 650. For particulars apply to

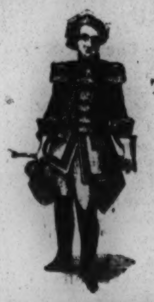
LEVIS & DETRICH,
Alton Ill.

---

CHINESE-GERMAN DRAMA,

In prologue and three acts, suitable for a protean artist. Can be negotiated for by applying at THE MIRROR office. Replete with sensational incident, strong situations, and interesting plot. Just the thing to star in, as it requires but few people.

---



# A. ROEMER & SON,

THE LARGEST THEATRICAL HISTORICAL COSTUMERS AND ARMORERS IN AMERICA.

ALSO, COSTUMES FOR ALL THE PRINCIPAL THEATRES AND AMATEUR THEATRICAL ASSOCIATIONS.

Purchasers of the entire Wardrobe, Armors, etc., from the estate of Jarrett and Palmer.

Particular attention paid to Amateur Associations in and out of the city.

No. 8 Union Square, New York.

---

AT LAST—A LOVELY COMPLEXION. LADIES using RICKSECKER'S FACE POWDER have no fear of close scrutiny. It can not be detected. Harmless as Water. Conceals Blemishes. Wears the best, and has most natural effect. Its immense sale, both here and in Europe, attest its wonderful superiority over all. The Most Effective, yet Modestly Invisible Powder made. White, Pink, or Blonde. 25c. Wood box. Druggists, or on receipt ten 3c. stamps. Insist on the Genuine.

THEO. RICKSECKER, Maker Elegant Toilet Requisites, 146 William St., N. Y.

---

## Improved Seating

HAT RACK AND TILTING BACK.

SEND FOR Descriptive Catalogue.

BEST STYLES OF SEATING

—FOR—

OPERA HOUSES, SCHOOLS, HALLS and CHURCHES.

BAKER, PRATT & CO.,

No. 19 Bond St., New York.

---

PARKER'S

## HAIR BALSAM.

This elegant and harmless dressing is preferred by those who have used it to any similar article, on account of its superior cleanliness and purity. It contains materials only that are beneficial to the scalp and hair and always

**Restores the Youthful Color to Grey or Faded Hair**

by its healthful action on the roots. Parker's Hair Balsam is finely perfumed and is warranted to remove dandruff and itching of the scalp, and prevent falling of the hair. HISCOX & Co., New York.

50c. and $1 sizes, at dealers in drugs and medicines.

---

PARKER'S

## GINGER TONIC

**A Superlative Health and Strength Restorer.**

If you are a mechanic or farmer, worn out with overwork, or a mother run down by family or household duties try PARKER'S GINGER TONIC.

If you are a lawyer, minister or business man exhausted by mental strain or anxious cares, do not take intoxicating stimulants, but use Parker's Ginger Tonic

If you have Consumption, Dyspepsia, Rheumatism, Kidney or Urinary Complaints, or if you are troubled with any disorder of the lungs, stomach, bowels, blood or nerves, you can be cured by PARKER'S GINGER TONIC. It is the Greatest Blood Purifier

**And the Best and Surest Cough Cure Ever Used.**

If you are wasting away from age, dissipation or any disease or weakness and require a stimulant take GINGER TONIC at once; it will invigorate and build you up from the first dose but will never intoxicate. It has saved hundreds of lives; it may save yours.

HISCOX & CO., 163 William St., N. Y. 50c. and $1 sizes, at dealers in medicines. Great Saving Buying Dollar Size.

CAUTION!—Refuse all substitutes. Parker's Ginger Tonic is composed of the best remedial agents in the world, and is entirely different from preparations of ginger alone. Send for circular.

---

FLORESTON

Its rich and lasting fragrance has made this delightful perfume exceedingly popular. There is nothing like it. Insist upon having FLORESTON COLOGNE and look for signature of

*Hiscox & Co.*

on every bottle. Any druggist or dealer in perfumery can supply you. 25 and 75 cent sizes. LARGE SAVING BUYING 75c. SIZE.

COLOGNE.

---

IMPURE BREATH

PERSONS WHO HAVE OFFENSIVE BREATH, ARISING FROM A DISORDERED STOMACH, CATARRH, OR THE USE OF TOBACCO OR LIQUOR, CAN SPEEDILY OVERCOME IT BY CLEANSING THEIR TEETH AND RINSING THEIR MOUTH DAILY WITH

SOZODONT

---

WARNING.

CLAIMING THAT MARSHALL H. MALLORY HAS BROKEN HIS CONTRACT WITH ME, AND HAS NO RIGHT TO THE USE OF MY PLAY OF

## HAZEL KIRKE,

I HAVE BROUGHT SUIT AGAINST SAID MALLORY, AND I HEREBY WARN ALL MANAGERS NEGOTIATING WITH SAID MALLORY FOR SAID PLAY, THAT I SHALL HOLD THEM RESPONSIBLE FOR ALL DAMAGES OR ROYALTIES DUE ME FOR THE PRODUCTION OF HAZEL KIRKE IN THEIR THEATRES WITHOUT MY CONSENT.

STEELE MACKAYE.

---

TO MANAGERS.

Miss Kate Claxton, having bought of Mr. A. M. Palmer the exclusive right to the Union Square Theatre version of the

## TWO ORPHANS,

warns all managers of opera houses, theatres or halls, that she will prosecute them for allowing said version to be played in their houses without her written permission.

SPENCER H. CONE, Business Manager.

Season opens December 12. Time all filled.

---

OVERCOATS,

ULSTERS,

ULSTERETTES,

Self-lined, Wool-lined and Silk-lined,

MADE TO ORDER

IN THE

MOST PERFECT STYLE,

FROM

$20, $25, $30, $35, $40 AND $50

## NICOLL THE TAILOR

Pioneer of Moderate Prices.

620 BROADWAY, 620

139 TO 151 BOWERY, NEW YORK.

Samples and rules for self measurement sent by mail, on application, everywhere.

Branch stores in all principal cities.

---

HAS RECEIVED MORE INDORSEMENTS FROM ARTISTS AND MUSICIANS THAN ALL OTHER UPRIGHT PIANOFORTES COMBINED.

THE HAINES PIANO

IT IS STRICTLY FIRST-CLASS

and is the only upright pianoforte ever used as a solo instrument in public concerts by eminent artists.

WAREROOMS:

124 Fifth Ave., New York.

---

MARY E. HILL,

TYPE-WRITER COPYIST.

OFFICES:

| | |
|---|---|
| 13 and 15 Park Row, 5th Floor, (Rooms 44 and 45.) | 93 to 97 Nassau Street, 3d Floor, (Room No. 14.) |

NEW YORK.

INSTRUCTIONS GIVEN. MACHINES SOLD.

LAW TELEPHONE, 678.

---

# H. J. Eaves,

ARTISTIC HISTORICAL COSTUMES.

63 East 12th st., near Broadway, N.Y.

This is the only establishment in the United States entirely devoted to manufacturing and designing Theatrical and Historical Wardrobes.

Amateur Theatrical Associations, in or out of the city, furnished correct costumes, with every requisite, at reasonable rates.

Orders by mail or telegraph promptly attended to.

---

## MME. P. A. SMITH,

THEATRICAL DRESSMAKER.
MODES DE PARIS.
117 WEST TWENTY-EIGHTH STREET, N. Y.

The dresses worn by Adele Belgarde at Haverly's were designed by Mme. Smith.

All the latest Parisian Fashions received at our establishment as soon as issued in Paris.

Actresses will find it to their advantage to give me a call.

---

SPECIAL NOTICE

TO THE

## Profession in General.

Having purchased Mr. William Emmett's interest and lease of the Academy of Music, Chicago, Ill., to take effect January 1, 1882, I would respectfully request all the stars and specialty artists who hold contracts at this house to write me at once, that I may know who I can depend upon. Combinations booked hold good.

NOTE—This beautiful temple of amusement will be conducted as heretofore, strictly first-class in every respect.

Very respectfully yours,
DAN. SHELBY,
Sole Lessee and Proprietor.

Managers of all first-class legitimate stars, companies or combinations, write the HANDSOME GOLD MINE OF CHICAGO.

---

# LINOLEUM.

This Floor Cloth has now superseded

Oil-Cloths and Carpets

in offices, public buildings, dining rooms, halls and kitchens. It is

Warm, Durable, Noiseless and Beautiful.

It is composed of cork and linseed oil pressed upon canvass, and is made in plain and figured patterns, and can be tastefully laid with appropriate borders.

Wholesale and Retail by

C. H. PEPPER,

1319 BROADWAY

NEW YORK.

Between 34th and 35th Streets.

---

124 FIFTH AVENUE. 124

GREAT THEATRICAL EMPORIUM.

ISAAC BLOOM,
(Formerly BLOOM BROS.)
Manager.

---

THEATRICAL WARDROBE A SPECIALTY.

COSTUMES MADE CORRECTLY AT SHORT NOTICE.

DESIGNS AND ESTIMATES FURNISHED.

OVER TWO THOUSAND COSTUMES IN STOCK.

A. S. WADHAMS,

| | |
|---|---|
| 199 S. Clark street............ | CHICAGO, ILL. |
| 221 N. Clark street............ | |
| 222 State street............ | |

ALL SILK OPERA HOSE, $3 50 Pair.

---

BAZAR DU VOYAGE.

SOFIELD,

MANUFACTURER OF

TRUNKS, BAGS AND VALISES,

100 Fourteenth Street,

CORNER SIXTH AVENUE, NEW YORK.

Theatrical Trunks a Specialty.

Repairing promptly attended to. Goods delivered free of charge.

---

RICHARDSON & FOOS,

GENERAL

## JOB PRINTERS,

112 Fourth Avenue,

Near 12th Street, NEW YORK.

NUMBERED COUPON TICKETS A SPECIALTY.

---

# DIAMONDS

A SPECIALTY.

Fine Watches, Rich Jewelry

BENEDICT BROS.

ONLY STORE, 171 BROADWAY,

Corner Cortlandt street, N. Y.

---

LANOUETTE,

THEATRICAL DRESSMAKER,

is pleased to inform professional customers that he has opened a new establishment at 125 Fifth avenue. Special department for actresses. Prices moderate to the profession. Specialties in goods and designs.

Ladies of the profession will find it to their advantage to call and examine prices.

---

STATEN ISLAND

Fancy Dyeing Establishment

OFFICE, 5 AND 7 JOHN ST., NEW YORK.

BRANCH OFFICES:
1199 Broadway, near 29th st., N. Y.
279 Fulton st., Brooklyn.
47 North 8th st., Philadelphia.
110 West Baltimore st., Baltimore.

Dye, Clean and Refinish Dress Goods and Garments.

Ladies' Dresses, Cloaks, Robes, etc., of all fabrics, and of the most elaborate styles, cleaned or dyed successfully without ripping.

Gentlemen's garments cleaned or dyed whole.

Curtains, window-shades, table covers, carpets, etc., cleaned or dyed.

Employing the best attainable skill and most improved appliances, and having systematized anew every department of our business, we can confidently promise the best results and unusually prompt return of goods.

Goods received and returned by express and by mail.

BARRETT, NEPHEWS & CO.,

5 and 7 John Street, New York.

---

NOTICE.

Shows, combinations or parties traveling in the West can have THE MIRROR forwarded to them by sending order and route ahead to SUTHERLAND'S News Depot, Chicago, Ill.

698169

## A Buffalo Incident.

Buffalo is a city that professionals approach with dread—not that her people are unappreciative, but because they are considered the most frigid and stoical of any city in the Union. It is almost deemed a violation of politeness or a breach of etiquette to applaud in a theatre, and there are self-appointed censors in every Buffalo audience who testify their disapproval of applause by hissing

A few evenings since one of these worthies got a rather unsavory *quid pro quo* for his officious interference in the vocal liberties of a son of Erin, who happened to be carried away by the interesting features of My Partner, which was as usual being admirably played by Aldrich and Parsloe. In the scene where Joe Saunders is accused of murdering his partner, Ned, the absorbed Hibernian, yelled out: "He didn't do it!" and gave vent to other exclamations equally enthusiastic as the scenes progressed. One of the Buffalo æsthetes near him rather positively suggested that he "was a blanked fool and had better shut up," which the easy-mannered Celt forthwith did; and the balance of the evening he manifested his appreciation by stuffing his handkerchief in his mouth and holding himself down in his seat by sheer moral force. But when the performance ended he laid for the æsthete in the lobby, and thrashed him within an inch of his æsthethical existence. The poor fellow, however, was arrested and mulcted in five dollars for his fun next morning.

## Quashed.

Some time in June last William F. G. Shanks, of the *Tribune*, indicted the then ringleader of "the gang" for libel in a Brooklyn court. He gave bail, which proved to be bogus, and in fear of having the fact exposed the bondsmen surrendered him, and he had to hire good bondsmen. Meantime, in retaliation, "the gang" made a complaint against Mr. Shanks for part of an article published by him, which, if not true, was the grossest libel ever uttered against any man. But "the gang" evidently had no intention to do anything more, but let the matter drop. On Friday last Mr. Shanks, tired of this inaction, went before the Grand Jury in this city, and insisted that he should either be indicted for the whole article, or that the complaint be dismissed. The Grand Jury, on learning who the complainant was, and recalling that they had only a few days before indicted him for embezzlement, refused to indict Mr. Shanks, and summarily voted to dismiss the complaint before Mr. Shanks could get out of hearing. The two indictments against the head of "the gang" are to be tried next month in Brooklyn.

## International Protection for Plays.

[New York Herald.]

The movement started by some of our dramatists to secure international protection for plays has a good end in view, but whether it will meet with any success in the near future is another question. Authors have suffered far more than dramatists from lack of such protection for their literary property, and yet the efforts of half a century for international copyright have resulted in nothing but failure. It is true that foreign dramatists now have, by virtue of the common law, the exclusive right of representing their manuscript plays in this country, and American dramatists may acquire corresponding rights in England. Nevertheless in neither country do foreign plays receive that protection which might and should be extended to them. One curious and absurd aspect of the law as it now stands is, that neither an English nor an American dramatist can have any exclusive rights in a manuscript dramatic or musical composition in England unless the piece is first produced in that country. When Boucicault went to London with The Shaughraun in the full tide of its success, he found that he had lost all his English rights in the drama simply because it was first brought out in New York. It was for this reason that Gilbert and Sullivan gave a nominal performance of the Pirates at an obscure town on the South Devon coast before presenting the piece to a New York audience. The operation of this principle practically bars American dramatists from protection in England, for, as a matter of fact, their plays are first put upon the stage in this country. This absurd rule needs to be abolished, and better protection against piracy should be given to native as well as foreign dramatists in both countries.

MADAME JANAUSCHEK,
Time all filled to end of Season 1881-82.
En Route.

MISS ADELAIDE CHERIE,
Leading Business.
Address this office.

MISS ANNIE D. WARE.
Engaged season 1880-81.
Address Agents, or 348 Sixth avenue, N.Y.

MISS BESSIE BYRNE,
Leading or Juveniles; dis-engaged.
Address 161 E. 34th Street.

MISS BERTHA WELBY.
Leading.
Address MIRROR office.

MISS AMY NORTHCOTT.
With Frederick Paulding Combination.
Season 1881-2. Address MIRROR.

MISS MARION LESTER.
Clarke & Gayler's Connie Soogah combination, 1881-82. Address No. 10 W. 13th St.

MISS ADELAIDE THORNTON.
Address this office.

MISS KATE CASTLETON.
With Jarrett & Rice's Fun on the Bristol. Address this office.

MISS EMMA HOFFMANN,
Serio Comic,
Address MIRROR.

MISS ANNIE L. WALKER.
Juvenile Soprano. Leading. Last season with Haverly. 285 Fulton Ave., Brooklyn.

MISS LIZZIE WALDRO.
Juveniles,
Leadville, Col.

MISS HELEN A. TRACY.
Disengaged.
Address MIRROR Office.

MR. H. C. GARTH
Walking gent. At liberty.
Address care of Park De Mixer, Toledo, O.

MR. HARRY FARMER.
Musical Director. At Liberty.
Late Haverly's, Chicago. Address this office

MR. JOHN E. INCE.
As Monsier Jolivet in Michael Strogoff, with Tomkins & Hill, Boston. Season 1881-2.

MR. JULIAN DOANE,
Tenor,
Address 95 State st. Boston, Mass.

MR. LEONARD S. OUTRAM
Supporting Frederick Warde.
Season 1881 82.

MR. WILL. C. COWPER,
Light comedy. Madison Square Theatre
Season 1881-82.

MR. E. M. SMITH.
Re-engaged at Daly's Theatre.
Season of 1880-81.

MR. MAX A. L. TAUPIGNON,
Advance Agent or Treasurer.
At Liberty Address care MIRROR.

MR. C. A. McMANUS.
Address 421 N. Eighth Street, Phila.

MR. C. G. CRAIG.
Leading with Charlotte Thompson.
Planter's Wife Company, No. 1

MR. J. H. STUART,
Comedian, with Barney McAuley, Season 1881-82. Address care MIRROR Office.

MR. E. T. WEBBER,
As Richard Forrester (the Colonel.) On tour. New York in January. Address MIRROR

MR. JOHN W. ARCHER,
With Anna Dickinson combination.
Season 1881-82.

MR. R. E. GRAHAM,
Starring in My Sweetheart.
Address MIRROR.

MR. EDWARD PARKER,
Old man, character and heavies.
Permanent address, Everett, Mass

MR. E. T. STETSON,
Starring as Senator Silverbags, season 1881-82. Wm. W. Randall, Manager.

MR. HENRY LEE.
Engaged at Madison Square Theatre season 1881-2

MR. JOHN MALONE,
With Frank Mayo, season 1881-82.
Address N. Y. MIRROR.

MR. FLOYD COOK.
Youths and Minor Roles.
Address C. R. GARDINER, or this Office.

MESSRS. HYDE & BEHMAN.
Proprietors and Managers
Hyde & Behman's Theatre

MR. CHARLES H. KIDDER.
With Mr. John McCullough. Season 1880-1881.

MR. ERNEST BARTRAM.
Old Man. Eccentric Comedy Character.
No 1513 Vine street, Philadelphia.

MR. GEORGE PURDY,
Musical Director, Willie Edouin's Sparks company. Address MIRROR

MR. L. F. LAWRENCE.
Tenor.
Address MIRROR.

MR. PHILIP BECK.
Theatre Royal, Drury Lane,
London Eng

MR. J. DUKE MURRAY,
Late Business Agent, with Lingard's Stolen Kisses comb. At liberty. Ad. MIRROR.

MR. LEO COOPER.
Leading Man with Baker & Farron,
Season 1881-82.

MR. W. A. EDWARDS,
Business Agent Bartley Campbell's My Geraldine. Permanent address N.Y. MIRROR.

MR. EDWIN F. THORNE.
Address Agencies.

MR. C. J. BISHOP
as Tom Follet, Haverly's Widow Bedott co. En route.

MR. HARRY DE LORME,
Primo Tenore.
With Jarrett & Rice's Fun on Bristol, 1881-82.

MR. W. C. CROSBIE,
Eccentric Comedian and Vocalist,
Disengaged. Address MIRROR.

MR. RICHARD VARNEY.
Leading Juveniles.
Address C. R. Gardiner.

MR. WILLIAM W. RANDALL,
Dramatic Author and Manager.
Address MIRROR office.

MR. WILLIAM GILL,
With Our Goblins season 1881-82,
Address MIRROR.

MR. ALFRED L. SIMPSON,
Musical Director.
With Abbey's Humpty Dumpty season 1880-81.

MR. GEORGE E. OWEN,
Bus. Agent or Treasurer. At liberty.
Address, care Job Print, 4 Alden Ct, Boston.

MR. MILTON NOBLES
May be addressed until September at his residence, No 139 First Place, Brooklyn, N. Y.

MISS FANNY MARSH
Can be engaged for 1881-82 by addressing her, care of MIRROR Office.

MISS ISABEL T. MORRIS,
Mlle. Rhea's Company,
Season 1881-82.

MR. HARRY C. SMART,
Advance Mr. and Mrs Geo. S. Knight.
Season 1881 82. Address MIRROR.

MR. ED. P. WILKS.
Daly's Theatre.
Address this office

MR. E. H. STEPHENS,
Eccentric and Comedy Old Man.
Collier's Banker's Daughter.

MR. LESLIE GOSSIN,
Rossi Company.
Address MIRROR.

MR. RUSSELL BASSETT,
Mo Jewell, in Brooks & Dickson's World Co. Address MIRROR.

MR. FRANK HAYDEN.
With Corinne Merriemakers.
Season 1881-82.

MR. HARRY COURTAINE,
With Steele Mackey's Won at Last, en route. Address MIRROR.

MR. LEWIS MITCHELL,
With E. T. Goodrich's Grizzly Adams combination. Season 1881-82.

MR. FRANK KARRINGTON,
Juveniles. At liberty.
Address Simmonds & Brown.

MR. FRANK OAKES ROSE,
As Harry Huntingford in the World.
Lyceum Theatre, Philadelphia, Pa.

MISS NELLIE LARKELLE,
Mezzo-Soprano and Comedienne.
Address MIRROR.

MISS LOUISE DICKSON.
Address MIRROR.

MISS JENNIE YEAMANS,
Resting.
Address MIRROR.

MISS ALMA STUART STANLEY,
Now resting. At Wallack's Theatre, when open. Address 12 Union Square.

MR. GEORGE L. SMITH.
Permanent address,
Madison Square Theatre, N. Y

MR. J. F. CHURCHMAN.
Business Manager,
Aberle's Mammoth Minstrels.

MR. WM. A. MULFORD, JR.,
Business Manager.
Haverly's Niblo's Garden.

MR. LEWIS MORRISON,
In his own creation of Count De Maubray, Gardner's Legion of Honor.

MR. ADRIEN F. BAILEY,
Advance or Business Agent.
Address MIRROR office.

MR. CHARLES HARKINSON.
Address MIRROR office.

MR. G. D. CHAPLIN,
As Major Britt in My Partner combina-
Season 1881-82.

MR. JAMES ARNOLD-MORRIS.
Address MIRROR office.

MR. MAURICE STRAFFORD.
Re-engaged, Boston Museum,
Season 1881-82

MR. J. H. ANDERSON.
Asst. Manager English's Opera House, Indianapolis, Ind Re-engaged season 1881-82.

MR. CHARLES PUERNER.
Musical Director,
Niblo's Garden, N. Y.

MR. H. J. EAVES.
Costumer. The leading one in America.
63 East 12th Street.

MR. HARRY IRVING.
With Buffalo Bill.
Season 1880 1.

MR. C. N. BARBOUR,
With W. J. Florence,
Season 1881-82. En route.

MR. CHAS. B. WELLES,
Leading Juveniles and Light Comedy.
Chestnut Street Theatre, Philadelphia.

MR. ATKINS LAWRENCE,
Leading man, with Raymond's Co.
Season 1881-82.

MR. MARCUS MORIARTY.
Clarke & Gayler's Connie Soogan combination, 1881 82. Address No. 10 W. 13th St.

MR. FELIX MORRIS,
Engaged as the Reporter in Samuel Colville's production of Michael Strogoff.

MR. AND MRS. F. D. HILDRETH
(VICTORIA NORTH.)
With Tony Denier's Humpty Dumpty co

MR. AND MRS. LOUIS H. HAYWOOD
(Josie Robinson), engaged season 1881-82. Address MIRROR Office.

MR. W. G. BEACH.
Wm. Stafford company.
Season 1881 82.

MR. WILLIAM F. OWEN,
Whitney's Felicia Company.
En route

MR. L. LESTER VICTOR,
With Brooks and Dickson's World company. Season 1881-82. En route.

MISS BEULA VERNE,
Leading Juvenile. Engaged for season. Permanent address, MIRROR.

MR. THOMAS F. SEABROOKE,
As Cutler in Rooms For Rent.
Address 12 Union Square

MR. WILLIAM LEE,
With McKee Rankin,
Address NEW YORK MIRROR

MR. HARRY D. GRAHAME.
Re-engaged for Season 1880-81
With Oliver Doud Byron.

MR. CHARLES C. MAUBURY,
Bartley Campbell's Galley Slave Co.
Season of 1881-82.

MR. JAMES T. MAGUIRE,
Acting Manager Planter's Wife comb.
En route

MISS FREDDIE LA PIERRE,
Juvenile, Kittie Rhoades combination.
En route.

MR. GEORGE CONWAY,
With the World.
Season 1881-82. Brooks and Dickson.

MR. JAMES O. BARROWS,
Comedian, Gardner's Legion of Honor Company. Season 1881 82.

MR. FREDERIC INTROPIDI.
Musical Director D'Oyly Carte's Pirates of Penzance, Co. C. Room 27, Cooper Institute.

MR. HARRY MACK,
Alex. Kauffmann's Mistake of a Life Combination. Address MIRROR.

MR. CARVER B. CLINE,
Business Agent Katherine Rogers' Clarice Combination. Address MIRROR.

MR. HARLEY MERRY,
Scenic Artist,
Flatbush, City Line, Brooklyn.

MR. CHARLES A. WING,
Advance Agent Hague's Minstrels.
Address MIRROR.

MR. CHARLES J. THOMAS.
Walking Gent.
Address this office

MR. W. S. DABOLL.
Count de Carojac, with Collier's Banker Daughter, Season 81-82. Ad. Providence, R. I

MR. JOHN J. SULLIVAN.
With Bartley Campbell's
Galley Slave Company. Season of 1879-80

MISS LAVINIA SHANNON,
Season of 1881-82 with John E. Owens. Permanent address 102 4th street, S. E., Washington, D. C.

MR. RICHARD FOOTE,
Engaged as leading man with Only a Farmer's Daughter Combination.
Address C. R. Gardiner, 12 Union Sq. N. Y.

MR. S. W. LAUREYS.
Professor of the art of Costuming.
788 Broadway, over Vienna Bakery.

MISS LISA WEBER.
Leading Burlesque, Comedy and Opera Bouffe. On tour with M. B. Leavitt's Novelty co Address 12 Union Square.

MISS PEARL EYTINGE.
Leading Juveniles.
Address SIMMONDS & BROWN, or NEW YORK MIRROR.

MR. ALLEN THOMAS,
Comedy and character. Englishman, Kiralfy's Strogoff co. At liberty Dec. 31.
Address this office.

MISS ADA NEILSON,
Leading and heavies. Sangara in Kiralfy's Strogoff co. At liberty Dec. 31. Address this office.

GIBBONS' ART GALLERY,
Rare paintings and sculpture,
1160 Broadway.

OTIS SKINNER,
With Lawrence Barrett,
Season 1881-82

MR. ROLAND REED,
SEASON 1882-83.
MARSDEN'S New Play,
CHEEK

GREAT SUCCESS OF EDWIN F. THORNE'S Powerful Drama by Henry Pettit, entitled the BLACK FLAG.

## NEW YORK AMUSEMENTS.

### Union Square Theatre.

A. M. PALMER........Proprietor and Manager

EVERY EVENING AT 8.

SATURDAY MATINEE at 1:45.

OVERWHELMING SUCCESS
of the great
SUCCESS OF THE SEASON.

LIGHTS O' LONDON,

WITH ITS BEAUTIFUL STAGE PICTURES,
MECHANICAL EFFECTS,
and
PERFECT CAST.

Seats may be secured two weeks in advance.

### Abbey's (New) Park Theatre,

"The handsomest theatre in the metropolis."

Lessee and Manager....MR. HENRY E. ABBEY.

The growing evil of married men taking pretty actresses out to dinner is exposed
IN MOTHER-IN-LAW.

The abominable habit of our lawyers meddling with theatrical scandals is shown up
IN MOTHER-IN-LAW.

That pretty young women should not harbor vipers in their bosoms nor anywhere else about their persons, is proved
IN MOTHER-IN-LAW.

All money refunded to the head of the family at the box office on a written complaint of dissatisfaction with the comedy
MOTHER-IN-LAW.

Every night at Abbey's Park Theatre.
MOTHER-IN-LAW.

### Madison Square Theatre,

24th St. and Broadway.

DANIEL FROHMAN.....................Manager

EVERY EVEN'G AND SATURDAY MATINEE

ESMERALDA,

By MRS. FRANCES HODGSON BURNETT.

### Metropolitan Casino,

41st Street and Broadway (late Metropolitan Concert Hall).

E. G. GILMORE..........Lessee and Manager

Every evening at 8:15; Saturday Matinee at 2.

HAVERLY'S OPERA COMIQUE COMPANY
Gilbert and Sullivan's Æsthetic Opera,

PATIENCE,

With new scenery by Voegtlin, beautiful æsthetic dresses and uniforms by Dazian, and a cast of characters hitherto unequalled.

### Standard Theatre.

BROADWAY AND 33D STREET.

Proprietor and Manager.....WM. HENDERSON

FOURTH MONTH.

Thursday, Dec. 29, a handsome souvenir will be presented to the audience.

Original and only authorized version.

R. D'OYLY CARTE'S OPERA COMPANY IN GILBERT AND SULLIVAN'S
NEW ÆSTHETIC OPERA,
PATIENCE,
PATIENCE,
EVERY EVENING AT 8:15, SATURDAY MATINEE AT 2:15.

### Tony Pastor's New Theatre,

Fourteenth Street.

The funniest play that Kruger has produced,
CHARLIE DUNO;
Or, the Love of a Dry Goods Clerk.

The American Four, Miss St. George Hussey (England's Greatest Artist.)

### New Theatre Comique,

728 and 730 Broadway, opposite New York Hotel.

HARRIGAN & HART..................Proprietors.
JOHN E. CANNON..........................Manager.

HARRIGAN & HART
in Edward Harrigan's new comic play,
THE MAJOR.
New music by Braham.
MATINEES TUESDAYS AND FRIDAYS.

### San Francisco Minstrels.

BIRCH and BACKUS' OPERA HOUSE, Broadway and 29th Street.

Dumont's new burlesque on the present sensation,
PATIENTS, or BUNION SALVE'S BRIDE.

TWO HOURS OF SOLID MERRIMENT.

Reserved seats, 50c and $1; Family Circle, 25c.
Matinee Saturday at 2. Seats secured.

### Academy of Music,

Jersey City, N. J.

THEALL & WILLIAMS..............Proprietors
W. H. BROWN..................................Manager

Monday, Tuesday and Wednesday evenings, Jan. 2, 3, 4,
OUR BOARDING HOUSE.

Thursday, Friday and Saturday evenings and Saturday matinee,
Jan. 5, 6, 7,
CHARLES E. VERNER
in
EVICTION

Attractions desiring time in Jersey City address W. H. BROWN, 12 Union Square, N.Y.

### Duff's Theatre.

NOTICE.

HAVING REFUSED TO CLOSE
on the night of
PRESIDENT GARFIELD'S FUNERAL
And in contravention of
THE MANAGERS' AGREEMENT,
Its Advertisement
IS HEREBY EXCLUDED
From THE MIRROR Columns.

### Haverly's Fifth Avenue Theatre,

28TH ST., NEAR BROADWAY.

Proprietor and Manager..Mr. J. H. HAVERLY

Farewell engagement

FANNY DAVENPORT
in
CAMILLE.

Saturday night, London Assurance and Oliver Twist.

### Haverly's Niblo's Garden Theatre.

J. H. HAVERLY......Proprietor and Manager.
E. G. GILMORE.............Associate Manager.

After a careful and minute inspection by the Fire Department, the inspecting officer said: "I find nothing to recommend or suggest. I consider this the safest theatre in America."

LIMITED ENGAGEMENT.
TO-NIGHT, TO NIGHT,
SATURDAY MATINEE,
HANLON LEES.
HANLON LEES.
LE VOYAGE EN SUISSE.

### Haverly's Fourteenth St. Theatre,

14th Street and 6th Avenue.

J. H. HAVERLY.......Proprietor and Manager

ONLY FIVE NIGHTS MORE.

Last matinee Saturday at 2 p. m.

J. K. EMMET.

FRITZ IN IRELAND.

Secure your seats and avoid the rush.

Monday, Dec. 26, special Christmas Matinee and Night, MR. and MRS. CHANFRAU in Kit. the Arkansas Traveler.

### Bijou Opera House,

Broadway, near Thirtieth street.

JOHN A. McCAULL..Proprietor and Manager.

The Lyric and Dramatic Wonder,
LITTLE CORINNE,
in
MAGIC SLIPPER,

at the following matinees: Tuesday, Wednesday, Thursday, Friday at 2, and Saturday at 11

### Windsor Theatre.

Bowery below Canal Street.

JOHN A. STEVENS........ ........Proprietor
FRANK B. MURTHA.....................Manager

FOR ONE WEEK ONLY.

JOHN A. STEVENS
in his world famous drama,
UNKNOWN.

Next week, Tony Denier's Humpty Dumpty.

### Booth's Theatre.

MR. JOHN STETSON, Proprietor and Manager.

Every evening at 8; Saturday matinee at 2.

KATE CLAXTON
in
THE TWO ORPHANS.

January 2, MARY ANDERSON.

### Wallack's.

Cor. Broadway and 30th st.

Proprietor and Manager...LESTER WALLACK

This Theatre, being nearly complete in every department, will
OPEN ON SATURDAY EVENING, DEC. 31.

The play with which Mr. Wallack has decided to inaugurate his new enterprise, as representing one important type of entertainment peculiar to his former management, is
SHERIDAN'S GREATEST WORK,
THE SCHOOL FOR SCANDAL,
which will be given with every attention to detail in Scenery, Costume, Furniture and Appointments.

OFFICIAL DEPARTMENT.
Acting Manager.........Mr. JOHN GILBERT
Stage Director.....Mr. ARTHUR WALLACK
Prompter....................Mr. J. S. WRIGHT

Treasurer..............Mr. THEODORE MOSS
under whose experienced judgment the front of the theatre will be controlled.
Assistants, CHAS. MOSS & THOS. BARDON

THE SCENERY
will be painted by the following artists:
Mr. PHILIP GOATCHER, Mr. JOHN MAZZANOVICH & Mr. HUGHSON HAWLEY.
Mechanical Department....F. DORRINGTON
Furniture Appointments..........E. SEIDLE
Gas Fittings & Calcium Lights.J. DRISCOLL
COSTUMES.
Mr. GEO. FLANNERY & Mr. A. BENSCHOTEN

## MANAGERS' DIRECTORY.

BINGHAMTON, N. Y.

HOTEL BENNETT, CENTRALLY LOCATED, everything new, all modern improvements, including passenger and baggage elevator, gas, steam, &c. Every room heated by steam. Special rates to the profession.
NEEDHAM & FURMAN, Proprietors.

BROCKVILLE, CANADA.

NEW OPERA HOUSE, GEO. T. FULFORD, Manager. Seating capacity 1000. Complete in all its appointments. Rent or share to first class combinations.

CHILLICOTHE, O.

MASONIC HALL, PHILIP KLEIN, Manager, in Comsock's Circuit, centrally locally. 19 sets of scenery, set stuff. Only first-class companies need apply. Entrance, ground floor.

PHILIP KLEIN, Bill Poster and Manager of Masonic Hall. Show, commercial paper received in advance. Work done promptly. Opposite Post-office.

COLUMBIA, MAURY CO., TENN.

NEW GRAND OPERA HOUSE grand opening unavoidably delayed, which will throw the opening to about Dec. 1. I will receive applications for the opening, also for dates later, from first-class companies. No finer theatre in the South. Seating capacity, 800. Population, 6000. Situated 45 miles south of Nashville on the L. N. and Great Southern R. R. Address,
H. P. SEAVY, Manager.

DES MOINES, IOWA.

MOORE'S OPERA HOUSE, W. W. MOORE, Manager. Seating capacity 1,300; centrally located; no low-priced shows admitted; do our own posting and own principal boards in the city. Mos popular house.

ABORN HOUSE, RISLEY & VAIL, Proprietors, Court avenue and Fourth street. Rates, $2.50 and $ per day. Special rates to the profession.

ELIZABETH CITY, N. C.

HARNEY'S THEATRE, T SELBY, HARNEY, Proprietor. On ground floor, capacity, 500 Population of town, 3500, a show-loving people, situated on the E. C. and N. R. R., two hours from Norfolk, Va. Daily newspapers, good Hotels, etc.
J. W. T. SMITH, Bill Poster.

INDIANAPOLIS, IND.

JOHN EDWARDS, BILL POSTER, CONtrolling the most prominent Bill Boards in the city, including the largest Board in the State, enclosing the State House Grounds. Orders by mail promptly attended to. Office at Daily Sentinel Office.

KOKOMA, IND.

OPERA HOUSE, H. E. HENDERSON, Manager.
Best show town in the State for its size: population, 7000. Fine Opera House furnished with all modern conveniencies; seating capacity 900.

LANSING, MICH.

BUCK'S OPERA HOUSE, M. J. BUCK, Manager, now open for dates. Will rent the house or play first-class combinations on shares Seating capacity 1,000. Address as above.

V. W. TOOKER, BILL-POSTER.

LANSING HOUSE, CON. B. MALLORY, Manager. The largest and only first-class house in the city. Special rates given to the profession.

LOUISIANA, MO.

HOTEL CASINO, J. D. BOWMAN, Proprietor. The most popular house in the city. Newly furnished with all the modern improvements. Special rates to the profession.

MADISON, WIS.

VILAS HOUSE, J VAN ETTA, proprietor. The most popular house in the city; same block as the Opera House. Best accommodations and special rates to the profession.

MAHANOY CITY, PA.

METZ'S CITY HALL, C. METZ, Proprietor. Seating capacity 1000; population of town 8000. Only amusement hall in the city. First-class attractions played on percentages, or will rent.

E. H D. HAND, BILL POSTER; control of all prominent boards in town; bills received ahead and posted in good style. Address Mahanoy City, Schuylkill Co, Pa.

ADAM BROWN, EXPRESS DRIVER and proprietor of livery stable. Most careful attention paid in fulfilling contracts; acceptable special rates to the profession.

MEADVILLE, PA.

OCCIDENTAL HOTEL, Chestnut street, convenient to Opera House and depots; $2.00 per day, special rates and best accommodations to professionals.
A. McFARLAND Proprietor.

NEW HAVEN, CONN.

NEW HAVEN OPERA HOUSE, JOHN N. NEAR, Lessee and Manager. The leading theatre. Refitted and refurnished this season. Ready to open Aug. 29. Will rent on share.

URBANA, O.

BENNETT'S OPERA HOUSE, P. R. BENNETT, JR., Proprietor and Manager, will open Nov. 24 with Cary and the Temple Quartett of Boston. Seating capacity 1500, on ground floor, full stock of scenery, complete in all its appointments, buying and sharing only.

PINE BLUFF, ARK.

OPERA HOUSE, M. GANS & CO., proprietors. Seating capacity 500. New hall; splendid hotel accommodations; two daily trains from Little Rock. Apply for dates to above.

PITTSFIELD, ILL.

FISHELL'S OPERA HOUSE, A. FISHELL, Proprietor. Completed by Nov. 1; on ground floor; capacity 600. Good show town, easily accessible from Jacksonville and Springfield, Ill., and Hannibal, Mo.

ROCKFORD, ILL.

NEW OPERA HOUSE, on ground floor. Capacity, 1000. Complete in all its appointments. J. P. NORMAN, Manager.

HOLLAND HOUSE. H. N. STARR Proprietor. Special rates to the profession. Central location. Horse-cars from hotel to Opera House. First-class in all its appointments.

SPARTANBURG, S. C.

CITY OPERA HOUSE.

W. L. JOHNSON,..................Manager

SEATING CAPACITY, 600.

GAS, FINE SCENERY, FOLDING CHAIRS.

POPULATION, 5000.

ADDRESS AS ABOVE.

P. O. BOX 154

SOUTH NORWALK, CONN.

"MAHACEMO" HOTEL, OPPOSITE N. Y., N. H. & H. R. R. Depot. Special rates to the profession. Heated by steam.
H. FRANCISCO, Proprietor.

---

Miss
# Emma Carson
LEADING SOPRANO,
WITH
MITCHELL'S PLEASURE PARTY
SEASON OF 1881 82.
A dress
NEW YORK MIRROR.

---

# Georgia Tyler,
LEADING,
Re-engaged Season 1881-82,
—WITH—
## Mr. Thomas W. Keene.
THE WIFE, PORTIA,
JULIE DE MORTIMER, OPHELIA,
DESDEMONA, FIORDELISA,
QUEEN ELIZABETH.

---

Miss
# Rose Coghlan.
WALLACK'S THEATRE,
Season 1881-82.
Address NEW YORK MIRROR.

---

## MARY ANDERSON,
Supported by
WM. HARRIS, J. B. STUDLEY,
And her own dramatic company, under the management of
MR. HAMILTON GRIFFIN.
ROUTE AHEAD:
New York, Jan. 2, six weeks; Boston, Feb. 13, two weeks.
New Successes:
GALATEA and DAUGHTER OF ROLAND.

---

MISS
## Pauline Markham,
AS
LOUISE in THE TWO ORPHANS,
AND
ADRIENNE in A CELEBRATED CASE,
Under the management of
M. B. LEAVITT.
EN ROUTE.
Address 12 Union Square.

---

## Roland L. Tayleure,
SOLE PROPRIETOR AND MANAGER
CHANFRAU COMB.
HAVERLY'S FOURTEENTH ST. THEATRE,
Two weeks, commencing Dec. 26.

---

## Miss Genevieve Ward
AND HER COMPANY.
IN
"Forget-Me-Not" Tour,
Reading, Pa., Nov. 21 and 22; Patterson, N. J., 23; Trenton, 24; New Haven, Conn., 25 and 26; Park Theatre, Brooklyn, N. Y., 28, week.
J. H. COBBE, Bus. Manager.
PHIL. SIMMONDS, Bus. Agent.
Address J. H. COBBE.

---

## Edward Warren,
JUVENILE,
Late with LINGARD'S STOLEN KISSES COMPANY.
Address all communications to 35 West 27th Street, New York city.

---

## Mlle. Carolina Zeiss,
PRIMA-DONNA CONTRALTO,
OF
ITALIAN OPERA, PARIS.
C. H. DITTMAN, Business Manager,
Schuberts & Co., 23 Union Square.

---

SEASON OF 1882 83.
## LELAND OPERA HOUSE,
ALBANY, N. Y.
This favorite and leading place of amusement will continue under the management of the undersigned for the ensuing season. Applications for time must be addressed to
MR. CHARLES C. LELAND,
Leland Opera House, Albany, N. Y.

---

## LEWIS MORRISON
Having resigned from the Legion of Honor Company, communications may be addressed Lyceum Theatre, Philadelphia, until January 7th: Ford's Opera House, Baltimore, until 14th. "The Greek Play" until February 11th. At liberty after. Permanent address 339 East 82d, New York City.

---

# Osmond Tearle.
EN TOUR
WITH WALLACK'S COMPANY.

---

# Mlle. Jarbeau.
ADDRESS ALL COMMUNICATIONS
THIS OFFICE, OR AGENTS.

---

## Mlle. Eugenie Legrand.
Address MIRROR.

---

# Frank Farrell,
BUSINESS MANAGER,
with
JOHN T. RAYMOND COMB.
BROOKS & DICKSON, Directors.
SEASON 1881-82.
Address NEW YORK MIRROR.

---

## W. J. Ferguson.
SPECIALLY ENGAGED.
PARK THEATRE, N. Y.

---

# Charles Overton,
LEADING MAN,
WITH
MISS ANNA DICKINSON.
AT LIBERTY FOR SEASON 1882-83.

---

## Nellie Larkelle,
LEADING PRIMA DONNA,
STAR MALE PARTS.
Rice-Stanley Evangeline Co.
EN ROUTE.

---

# W. A. Whitecar,
AS
BASSANIO, MALCOLM, DEL AQUILLA
CASSIO, HORATIO,
WITH
EDWIN BOOTH.

---

# Roland Reed,
COMEDIAN.
BROOKS & DICKSON'S WORLD CO. NO. 1.

---

## Marcus R. Mayer,
BUSINESS AGENT,
EDWIN BOOTH COMBINATION.
Permanent address
ABBEY'S PARK THEATRE N. Y.

---

## MISS KATE MONROE,
AT LIBERTY.
Address MIRROR, New York.

---

## Marion Booth.
Address NEW YORK MIRROR.

---

## Wm. Horace Lingard's
STOLEN KISSES
COMBINATION,
With a new company, opens in San Francisco Christmas week.
REPERTOIRE:—DOVORCONS, MANKIND and MONEY-SPINNER.
Address BALDWIN'S HOTEL

---

# Edwin Booth.
Letters may be addressed care NEW YORK MIRROR.

---

# Selina Dolaro
THE PRINCE
—IN—
THE SNAKE CHARMER,
AUDRAN OPERA CO.
BIJOU OPERA HOUSE,

---

# Mr. Gerald Eyre.
RE-ENGAGED FOR
WALLACK'S NEW THEATRE.

---

# Mark Smith,
WITH C. D. HESS.
1881-82.

---

# Alex. Caufman,
STARRING TOUR
IN
LAZARE, A LIFE'S MISTAKE.
EN ROUTE.

---

## Miss Alice Wright.
Engaged with THE HARRISONS
for PHOTOS.
SEASON 1881-82.
Address MIRROR, 12 Union Square.

---

MR. RAYMOND HOLMES,
COMEDIAN.
BIJOU OPERA HOUSE.

---

## AMY NORTHCOTT,
SOUBRETTE.
AT LIBERTY.
Address this Office.

---

## Miss Laura Clancey,
LEADING JUVENILES.
ENGAGED WITH FRANK MAYO, SEASON 1881-82.
Address the Agencies.

---

## Samuel Piercy,
AS
OTHELLO, IAGO, EDGAR, MACDUFF, TITUS, DE MAUPRAT, ETC.
WITH
EDWIN BOOTH.

---

## Mr. Clinton Stuart.
All communications to be addressed care
SAMUEL FRENCH & SON,
38 East 14th street, New York.

---

MR. JOHN
# McCullough.
TIME ALL FILLED.
SEASON 1881-82.
Communications to be addressed
WILLIAM M. CONNOR, Manager.
Care N. Y. MIRROR.

---

# Frederic de Belleville
UNION SQUARE THEATRE
Season - - 1881-82.

---

## Denman Thompson
AS JOSHUA WHITCOMB.
J. M. HILL,
Permanent address,
Clark and Madison Streets, Chicago, Ill.

---

# A. Z. Chipman
AND
# Blanche Moulton,
AS
Will Goodwin and Cleopatra Blaney,
IN
ALL THE RAGE.
RE-ENGAGED SECOND SEASON.
Permanent address,
NEW YORK MIRROR.

---

# M. B. Curtis,
AS
SAM'L OF POSEN,
THE COMMERCIAL DRUMMER.
Address all communications to
FRANK CURTIS.....Proprietor and Manager
EDWARD C. SWETT.....Business Manager
For route see NEW YORK MIRROR.

---

## Judge Merrybone,
"A man of Justice and Fun."
# E. L. Walton,
with
THE KNIGHTS,
in Bronson Howard's
BARON RUDOLPH.
A hit! A hit! A palpaple hit!

---

## Harry M. James,
(H. JACKSON, JR.)
CHARACTER ACTOR.
AT LIBERTY.

---

# N. F. Brisac,
STAGE MANAGER WITH
SARA BERNHARDT.
—1880-81.—
Permanent address care Joyce Brothers, 67 Broadway, New York.

---

## Frank A. Small,
AGENT,
AFTER THE OPERA,
Under the management of
ROBERT SPILLER,
SEASON 1881-82.
Address NEW YORK MIRROR.

---

## Claude DeHaven,
BUSINESS MANAGER
Mr. and Mrs. G. S. Knight.
For route see MIRROR each week.

---

# William Elton.
SEASON 1881-82.
WALLACK'S THEATRE,
Permanent address,
887 South Broadway, Yonkers, N. Y.

## FAREWELL TOUR

—OF—

THE ACKNOWLEDGED COMEDIENNE

## FANNY DAVENPORT

Supported by the New York favorites,

Mr. George Clarke,

Mr. Charles Fisher,

AND

HER OWN FINE COMPANY.

*REPERTOIRE:*

SCHOOL FOR SCANDAL,
AS YOU LIKE IT,
LONDON ASSURANCE,
CYMBELINE,
CAMILLE,
OLIVER TWIST.

FOR ROUTE SEE MIRROR.

---

EN ROUTE.

The Popular Tragedian,

THOS. W.

## KEENE,

SUPPORTED BY A POWERFUL

DRAMATIC COMPANY,

Under the management of

WM. R. HAYDEN.

REPERTOIRE:

RICHARD III. MACBETH,
RICHELIEU, OTHELLO,
BRUTUS, HAMLET,
MERCHANT OF VENICE,
JULIUS CÆSAR, FOOL'S REVENGE

---

1881. 1882.

AMERICAN TOUR

OF THE

ILLUSTRIOUS

ITALIAN TRAGEDIAN,

## ROSSI,

SUPPORTED BY AN

AMERICAN COMPANY.

C. A. CHIZZOLA,
Everett House, New York.

---

## Chas. B. Bishop

AS THE

WIDOW BEDOTT,

SUPPORTED BY

HAVERLY'S

COMEDY COMPANY

SECOND YEAR.

EN ROUTE.

---

Bartley Campbell,

AUTHOR OF

MY PARTNER, THE GALLEY SLAVE,
FAIRFAX,
MY GERALDINE, FATE, Etc.

A succession of successful original American Dramas.

Address all communications to

THOMAS W. BARRY, Sec'y,
Room 24. 1193 Broadway, N. Y.

---

Alonzo Hatch,
TENOR.
Engaged with J. H. Haverly's Opera Company. Season 1881-82.

---

## CROSSEN'S

CELEBRATED CASE

COMBINATION.

A GREAT SUCCESS

NEWARK, DEC. 26,

HOUSES PACKED AFTERNOON AND NIGHT.

MANAGERS HAVING OPEN DATES PLEASE ADDRESS,

JAMES F. CROSSEN,
8 Lafayette Place, N. Y.

---

HUNDRED WIVES.

EN ROUTE.

SECOND SEASON, 1881-82,

OF THE EMINENTLY SUCCESSFUL COMEDY-DRAMA,

## 100 WIVES

WITH

DeWOLF HOPPER

and the unrivalled

GOSCHE-HOPPER COMPANY.

Address J. GOSCHE, Manager,
Room 7, Steinway Hall, New York.

---

THE WREN STILL WARBLES WITH SUCCESS.

OLIVER W. WREN,

SINGING COMEDIAN,

Now engaged as PRINCE LORENZO, in the MASCOTTE, with the

Norcross Comic Opera Company,

at the

GAIETY THEATRE, BOSTON, MASS.

---

STRONGER THAN EVER!

The best American play, without exception.

## Louis Aldrich

—IN—

MY

PARTNER.

—AND—

Ch's T. Parsloe

BY BARTLEY CAMPBELL.

THIRD SEASON

OF THE

"ELECTRIC SUCCESS."

---

Third Successful Season

NEIL BURGESS,

THE ONLY AND ORIGINAL

WIDOW BEDOTT,

SUPPORTED BY

GEO. STODDARD, as the Elder.

---

1881. SEASON 1882.

Jos. J. Levy,

MANAGER C. J. WHITNEY'S

FELICIA COMPANY,

WITH

ROSE EYTINGE AS STAR,

EN ROUTE.

PERMANENT ADDRESSES:
Whitney's Grand Opera House, Detroit, Mich.; No. 12 Union Square, New York.

---

ROLLA RYAN,

ECCENTRIC CHARACTER COMEDIAN.

SOUTHERN AND WESTERN LIFE DELINEATOR.

NOW MAKING TOUR MIDDLE STATES.

Address business communications,

W. E. BENTON, care MIRROR.

---

The Eastern Verdict Sustained!

THE WEST PRONOUNCES

JULIA A. HUNT

one of the most gifted and charming young actresses before the public, and Sydney Rosenfeld's new drama, FLORINEL, the most beautiful play seen in years.

The Ohio State Journal, Columbus, says: "In the wide area of dramatic art we know of no actress to-day who could, with equal charm and skill, assume the role of the young heroine."

The Indianapolis Sentinel says: "With each act the interest increases, holding the audience almost entranced until the fall of the curtain."

Return to Columbus in December; Cleveland and Detroit to follow. Address

SYDNEY ROSENFELD,
12 Union Square, New York.

LYMAN DRAPER,
Commercial Job Rooms, Cincinnati, O.

---

## THE HIT of the YEAR.

Success Unparalleled.

## Elliot Barnes,

The American Author.
The Popular Author.
The Successful Author.

"His works find a responsive chord in every heart."

AUTHOR OF

The Greatest American Drama,

ONLY A

FARMER'S DAUGHTER.

The Popular Play.
The Thrilling Play.
The Marvelous Play.

Tears, laughter, applause and enthusiasm.

Fashionable Audiences,
Enthusiastic Audiences,
Appreciative Audiences

Attest its wonderful popularity with all classes of people.

Effective Printing.
Expensive Printing.
Elaborate Printing.

Everywhere acknowledged the BEST ADVERTISED Company now traveling.

Elegant Costumes.
Modern Costumes.
Gorgeous Costumes.

From Worth, Stern Bros., Laurette, and other famous Modistes.

Large Dramatic Company,
Complete Dramatic Company,
Superior Dramatic Company,

Composed of ladies and gentlemen, many of them well known in the world of Society.

The success unequaled in the History of the Drama.

## Lillian Cleves,

The Electric Star.
The Fascinating Star.
The Cultured Star.

She's the Reigning Sensation of the present season.

BEAUTY.
TALENT.
MAGNETISM.

Essential Elements for a Great Actress.

VOICE,
FORM,
GRACE,

Indispensable attributes to a great future.

Ambition,
Earnestness,
Perseverance,

Added to her natural gifts, will assuredly give her a conspicuous position

In the Temple of Fame.

STAR.
AUTHOR.
MANAGER.

A combination of successful elements.

GREAT STAR.
GREAT PLAY.
GOOD MANAGEMENT.

Victory perches on our triumphal banners.

The Phenomenal Star.
The Hit of the Year.
The Play of the Century.

Time all filled.

C. R. GARDINER, MANAGER,

12 Union Square.

---

## M. B. LEAVITT,

SOLE PROPRIETOR OF

LEAVITT'S GIGANTEAN MINSTRELS,

LEAVITT'S SPECIALTY COMPANY,

Leavitt's Rentz-Santley Novelty Company,

Leavitt's Rentz Minstrels and Vienna Orchestra,

Leavitt's Hyers Sisters' Combination.

FIRST-CLASS TALENT WANTED AT ALL TIMES.

Permanent address, 148 West 16th Street, New York.

---

"I never laughed so much in my life."

1881. SECOND SEASON 1882.

OF THE HIGHLY SUCCESSFUL, IMMENSELY FUNNY AND FARCICAL COMEDY

## ROOMS FOR RENT,

Or How People Live in Furnished Apartments.

Playing to crowded houses three weeks, during hot month of August, at Bijou Opera House, New York city.

Instantaneous success and "standing-room only" at Boston, Cleveland and other cities. The popular verdict: "I never laughed so much in my life."

THE ATTENTION OF MANAGERS is respectfully called to the fact that this is the only ORIGINAL AND AUTHORIZED ROOMS FOR RENT COMPANY, and we deem it a duty to managers and justice to the public and ourselves, to hereby warn all concerned not to confound our attraction with a certain inferior company, seeking to profit by our success, and mislead managers and the public by assuming a colorable imitation of our title and style of advertising.

WE do not find it necessary to publish our receipts to sustain our business.

Having a few open dates, managers of first class theatres may address

L. M. SEAVER, Manager, (En route,)

Or permanent address, OSBURN HOUSE, ROCHESTER, N. Y.

---

## COLISEUM OPERA HOUSE,

CINCINNATI, O.,

Sold out to Hubert Heuck, who takes possession

MONDAY, JANUARY 2.

First-class combinations apply immediately to Manager,

JAMES COLLINS,

HEUCK'S OPERA HOUSE.

---

## ANNA DICKINSON,

Supported by an efficient company under the direction of

C. A. MENDUM AND FRANK CURTIS,

will commence her tour JANUARY 2. Address all communications to

CHARLES A. MENDUM,
Care SIMMONDS & BROWN, 1166 BROADWAY, NEW YORK.

This tour will continue for three months only, as Miss Dickinson will appear in London, June 5, 1882, under the above management.

---

THE PHENOMENAL SUCCESS!

LILLIAN CLEVES,

In ELLIOTT BARNES' greatest American play,

ONLY A FARMER'S DAUGHTER,

UNDENIABLY

THE HIT OF THE SEASON.

---

THE GREATEST SUCCESS OF THE SEASON.

KATHERINE ROGERS
KATHERINE ROGERS
KATHERINE ROGERS
KATHERINE ROGERS
KATHERINE ROGERS

Supported by her own DRAMATIC COMPANY, IN CLARICE, or ALL FOR LOVE.

Carrying new and elegant stage furniture, properties and equipments. FRANK WILLIAMS.
As per route.

---

MANAGERS

HAVING CONTRACTS WITH OR OPEN DATES FOR

## M'LLE RHEA,

ARE REQUESTED TO COMMUNICATE WITH THE UNDERSIGNED.

ALL CONTRACTS FOR TIME AFTER JANUARY 2, 1882, MUST BE MADE WITH

J. K. TILLOTSON, Manager.

Permanent address, BUFFALO, N. Y.

New York address, Care SIMMONDS & BROWN.

---

STRAKOSCH

GRAND ITALIAN OPERA,

Season 1881-82.

Mme. Etelka Gerster,

MLLE. MARIA LESLINO,
MLLE. K. VAN ARNHEM,
MLLE. MARIA PRASINI.
SIG. FRANCISCO GIANNINI,
SIG. L. P. LAZARINI, MR. G. RISING.
HERR THEO. HABELMAN,
MR. JOHN PERUGINI,
MR. GEORGE SWEET,
AUGUSTINO CARBONI,
SIG. ROBERTO MANCINI.

Engagements are pending with other eminent artists which will be shortly announced.

J. BEHRENS & SIG. DENOVELLIS,
Musical Directors and Conductors.

Business communications to be addressed to M. STRAKOSCH, 225 E. 18th St., New York.

---

MR. C. M. PYKE.

GREAT SUCCESS AS

ARCHIBALD GROSVENOR,

*HAVERLY'S PATIENCE CO.*

Address MIRROR.

---

Dr. T. Felix Gouraud's

ORIENTAL CREAM AND MAGICAL BEAUTIFIER.

A SKIN OF BEAUTY IS A JOY FOREVER.

PURIFIES AS WELL AS BEAUTIFIES THE SKIN.

Removes Tan, Pimples, Freckles, Moth Patches and every blemish on beauty. It has stood the test of thirty years, and is so harmless we taste it to be sure the preparation is properly made. Accept no counterfeit of similar name. The distinguished Dr. L. Sayre, said to a lady of the haut ton (a patient:)—"As you ladies will use them, I recommend 'Gouraud's Cream' as the least harmful of all the Skin preparations." Also Poudre Subtile removes superfluous hair without injury to the skin.

MME. M. B. T. GOURAUD,
Sole Proprietor, 48 Bond St., N. Y.

For sale by all druggists and fancy goods dealers throughout the United States, Canadas and Europe. Also found in New York City, at R. H. Macy & Co., Stern Bros., Ehrich & Co., I. Bloom & Bro., and other Fancy Goods Dealers. ☞ Beware of base imitations which are abroad. We offer $1000 Reward for the arrest and proof of anyone selling the same.